JAMMING!

30p

No 10

DAMNED
DELTA 5
"DIRECTIONS
CRASS
AU-PAIRS
GIRLS AT OUR BEST
SECURITY RISK
APOCALYPSE
DIY-RECORDS DISCUSSION
BRUM/S. LONDON SCENES
BREATHERS
ZEITGEIST
CHORDS
POP GROUP
MERTON PARK AS
GLAXO BABIES
DER. PLAN
FALL
I.C.U

Scott: The record itself has sold at least 40,000 records, and it came to the attention of the people who compile the BRMB charts by virtue of the fact that it is being sold in chart shops - there's 700 or 800 of them - & that it was no. 1 in the independant charts. Some records in the top 40 have sold less than 40,000. Tt came to our attention that discrimination was taking place, and we thought that maybe it was because of our non-involvement with the BPI. Major record labels are members, and it's like a club - membership's around £4,000. You can't get silver discs unless you're a member of the BPI - Inflammable Material easily sold enough to be silver. It's a very important principle that we refuse to join their particular organistaion, but I mean, I believe in access to the mass channels, just as anyone else in record production - that's the object really. (This is now less valid due to Bloody Revolutions officially making the charts but that space was left blank for 1 week in the BRMB charts)

AF: Do any of you see any point in selling just 1000 or 2000, if that's all you print? Are you happy or would you like to get bigger?

NT: I'd like to keep getting bigger - I think I'd be quite happy to keep on our own label all the time, if we knew we could sell 10,000 and then 6 weeks later come back for another one. If you could sell 10,000 a time, I'd be quite happy.

SG: If you could sell 1,000 a time, I'd be happy!

NT: No, 10,000 would be amazing wouldn't it - if everyone could do that. I'm sure there's so much good stuff on independant labels, if you could get access to the people who want to hear it.... like all the people who live in Scotland for instance, and can't get Radio 1, 'cos it's such a bad reception.

AF: When you, Rough Trade, take records in, how do you judge how many you take?

SS: Well, what we normally try and do is get as many people as possible to listen to it. And then we talk to the group and find what their ideas are and every thing like that, and go from there.

AF: Do you spend a lot of time listening to tapes?

SS: Well at the moment, we've got Mayo Thompson listening to a load of tapes. He's only here for one day, but for the rest of the time we get people coming in with tapes, and we'll listen to them

Scott: I've never seen them not buy anything.

SS: We're very soft in here!

Scott: The lowest I've ever seen them take is 50 records. It normally ranges from about 50-200. A lot of shops'll take a couple of each single.

SS: We just take some in advance usually What we'll do is a shop will phone up with an oredr and we'll say "Oh, we've just got this record in..." We've got a list of all these records, which we update every day. And when a shop phones up, we'll tell them about the records we've got.

SB: Have you got a specific time limit on how long you'll push a single into the shops?

SS: We don't have a specific time limit it's just that as new ones come in, other ones get put to the back.

AF: People are now for the first time ever, doing albums. Like ICU have jsut released theirs - I don't know what differences you found between that & a single...

NT: I think we were very lucky actually- we got some experience in studios, and we got people to do photos and organise covers etc... The thing is there's a difference between producing an album and a single as well; there's a hell of a lot of singles on the market, but with an album there's less competition on independant labels.

SB: Albums are much easier to shift than singles. People think 'My God, they can't have gone through the trouble to get an album together' and then they're more likely to give it a listen.

JC: If someone's got a small band, and they've just produced a record on their own label, what's the best thing you'd suggest to them to do with it?

SB: Bring it here!

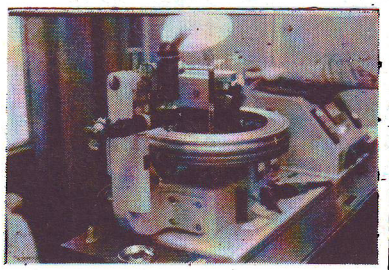
NT: Well do live gigs for one thing.

SB: A way for a band to shift units is to go to one of the distributors like Stage One, Graduate, Pinnacle or Spartan and sign your life away basically (!). But that's the way - if you've actually got people working for you, and pushing your records into the shops.

AF: Any other advice about how to do it?

NT: I think you've got to be as sayisfied as possible with the product.

SB: Yeah - you can go along and say 'Well it could have been better', but you've got to go out and take real care to make sure that the product satisfies you totally. Then you can push it to other people There's no point pushing out anything unless you're totally satisfied with it.



This article was written by Tony Fletcher. Photos by Sinits

Torch Records is a SW London based label that has released stuff by Second Layer, The Sound and The Directions. Since the discussion, he's packed the label in to concentrate on managing the Directions.

T-SHIRTS

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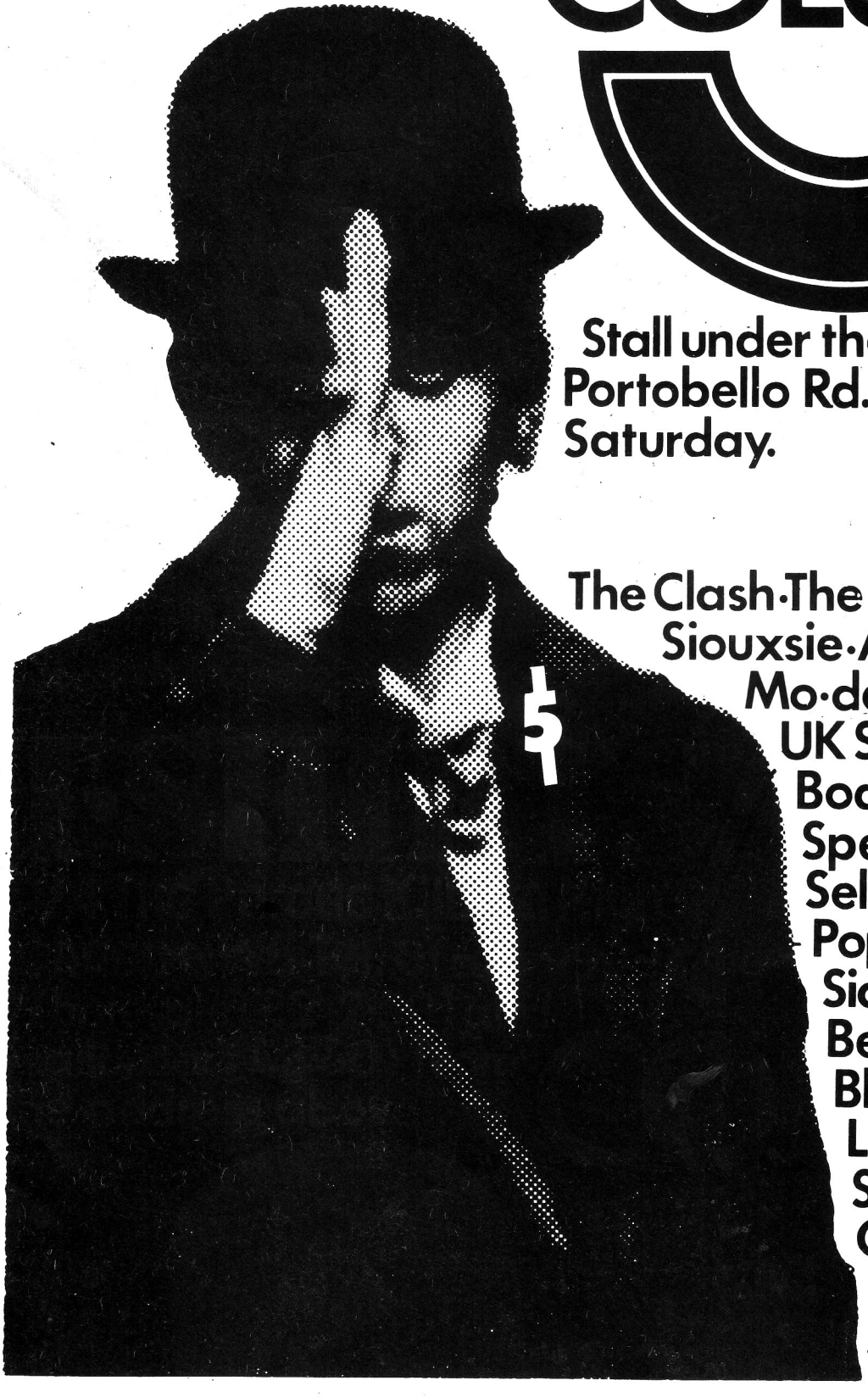

Stall under the Westway in Portobello Rd. Market every Saturday.

The Clash·The Jam·The Beat·
Siouxsie·Adam & the Ants·
Mo·dettes·Damned·
UK Subs·Ramones·
Bodysnatchers·Crass
Specials·X Ray Spex·
Selecter·Pretenders·
Pop Group·Bowie·
Sid & Nancy·Who·
Beatles·Gang of 4·
Blondie·Sham 69·
Lou Reed·Numan
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Gene Vincent·
Marilyn Monroe
and many more

Jamming with the great smell of Brut

JAMMING ...

THE BIRTH OF A LEGEND

5, Little Bornes,
Alleyn Park,
London SE21 8SD.

Jamming badges (the logo from the cover) are available for 10p each + p&p. They're good, so send off now.

Hello and welcome to the JAMMING annual. Yes it is only 9 months since the last issue, and you won't be suprised as me when this finally comes out. Quite a few of you seem to have given us up for dead, well bad luck, we're still here and bigger than ever. I can and will give reason for lateness - Minor details such as broken limbs prevented our starting on this until March. Then once we did, it took so long to put together that it ran right into our 'O' - Levels. I don't know what you lot think about those exams, but I don't see any point in 11 years schooling to fail them all. So we put back the Jamming 10 until now, and this is it. Most of what was in that is in this , including

THE DAMNED, who tell us what they really think of The Clash, Gary Numan, their audiences and the Queen, a really bad interview with Crass that I started at 5.00am this morning, stuffon new bands like The Directions, Security Risk, & The Apocalypse (a hype), a catch-up on female involvement th t we've previously missed out on - Delta 5, Au-Pairs and Girls At Our Best. Also, a jolly good discussion on DIY Records.

The wondrous cover we have been blessed with this issue wa done by ROBIN PARRY RICHARDS of 5th Column, and it took him a lot of time and little money in return to do it, so let's hear it for the good man. Seriously though, the cover is great, and we are much indebetd to you, Rob.

Noone can deny that these 9 month gaps are a bit ridiculous, so in future Jamming'll be coming out every 2 months, assuming it's going. This'll also be on a smallerscale, and the point of it is to stop these long gaps and making each issue bigger than the last. (By the way, this one's 44 pages - a Jamming record!). No. 11 will be about 30 pages for 20p - good idea, no?

A noticeable thing since no. 9 is that bands themselves are now frequently getting in tough. This is a good thing for us all, so we ask them to keep writing in with tapes etc, and info.

The big buzz at the moment is about the record label we're planning to start. Unfortunately, there's no details about at the moment, but it'll be recording Speedball (at long last), The Apocalypse and anything else we find interesting. Not sure yet what the label will be called - we'll bring all the details in no. 11

IF you remember, is the last issue quite a few groups slagged off Rock Against Racism. They (RAR) demanded the right to reply, and did so, but it was too out-of-date & was never used. If you feel you want to read their reply though, I've held a copy - if you send an S.A.E OK?

Last time around, I annoyed a few people by not giving proper thanks to those who deserved it. Well first, thanks to (Joly at) Better Badges, who print this, and who we couldn't do without; to Rough Trade, who help more than any other label/shop; then a special thanks to all the people who help Jamming succeed in some way or another - they're too many to mention, but everything's appreciated especially those who help sell copies.

CREDITS

Now for the ego trip..... Jamming is run almost solely by TONY FLETCHER whose gone through a name change in the last 9 months; JEFF CARRIGAN does a fair bit of graphics and laying out, but wasn't present for the last few panic-stricken days. DAVE JENNINGS did the Au Pairs interview, and ROBIN RICHARDS the excellent cover. A few people did contribute for the aborted issue, but they're no longer in this.

JAMMING NO. 11 WILL BE SENT DIRECT TO PEOPLE SENDING 45p, PAYABLE TO A. FLETCHER. THIS COVERS ALL POSTAGE, AND WILL ENSURE A COPY TO YOU.

WHAT WILL BE IN IT? ALMOST DEFENITELY THE DEAD KENNEDIES, PROBABLY S.L.F. (WHO'WE'VE BEEN TRYING TO GET FOR SOME TIME), A FANZINE ROUND-UP & OTHER STUFF. IT'LL BE SMALLER BUT CHEAPER.

JAMMING CHARTS

Well, you can't exactly say these charts are up to the date. A pity about our 9 months wait, 'cos we got a good 100 votes for this. Keep the votes coming in - remember it's your Top 10 current singles and LPs. These charts are representative - we'll try and keep them up to date if you'll keep voting....

Singles

1	THE ETON RIFLES	JAM
2	Transmission	Joy Division
3	Going Underground/Dreams Of Children + EP	Jam
4	London Calling/Armagideon Time	Clash
5	We Are All Prostitutes	Pop Group
6	Mind Your Own Business	Delta 5
7	Where's Captain Kirk?	Spizz Energi
8	Ranking Full Stop/Tears Of A Clown	Beat
9	Rowche Rumble	Fall
10	Gangsters	Specials
11	Too Much Too Young EP	Specials
12	Strange Town	Jam
13	4 'A' Sides	Scritti Politti
14	Down In The Tube Station At Midnight	Jam
15	California Uber Alles	Dead Kennedys
16=	Jumping Someone Else's Train	Cure
=	You	Au Pairs
18	A Song From Under The Floorboards	Magazine
19	Treason	Teardrop Explodes
20=	Silent Command	Cabaret Voltaire
=	Blood & Lipstick	Pink Military
22=	Real Shocks	Swell Maps
=	At The Edge	Stiff Little Fingers
=	1980 - The First 15 Minutes	Vice Versa, ClockDVA, I'M So Hollow & Stunt Kites
25	Death Disco/And No Birds Do Sing	Public Image Ltd
26	Christine	Siouxsie And The Banshees
27	Hunted/Oh No It's You	Passions
28	Nag Nag Nag	Cabaret Voltaire
29	Love Will Tear Us Apart	Joy Division
30=	Electricity	Orchestral Maneuvres
=	When You're Young	The Jam
=	Turning Japanese	Vapors

Albums

1	SETTING SONS	THE JAM	(-)
2	Unknown Pleasures	Joy Division	(8)
3	Metal Box/2nd Edition	Public Image Ltd	(-)
4=	London Calling	Clash	(-)
=	Dragnet	Fall	(-)
6	All Mod Cons	Jam	(3)
7	Entertainment!	Gang Of Four	(-)
8	Specials	Specials	(-)
9	Stations Of The...	Crass	(-)
10	One Step Beyond	Madness	(-)
11	Raincoats	Raincoats	(-)
12	Clash	Clash	(5)
13	Cut	Slits	(9)
14	A Trip To Marineville	Swell Maps	(1)
15	Inflammable Material	Stiff Little Fingers	(2)
16	Never Mind The Bollocks, Here's The...	Sex Pistols	(6)
17	Mix Up	Cabaret Voltaire	(-)
18	Get Happy	Elvis Costello	(-)
19	Reproduction	Human League	(-)
20=	The Scream	Siouxsie & The Banshees	(13)
=	Dirk Wears White Sox	Adam And The Ants	(-)
22	17 Seconds	Cure	(-)
23	Nobodies Heroes	Stiff Little Fingers	(-)
24	154	Wire	(-)
25=	Y?	Pop Group	(-)
=	Beat Rhythm News	Essential Logic	(-)
27=	Three Imaginary Boys	Cure	(25)
=	Undertones	Undertones	(15)
=	Outlandos D'Amour	Police	(11)
30	Pretenders	Pretenders	(-)

Just because these are old don't mean they're not interesting - Joy Division were at the top well before Ian Curtis' death, all that did was to raise the LP by one place; The Jam had all their singles in the charts before they were re-released, that only slightly helped them. In the LPs, The top few were very close until March when the Jam ran off to win with 80 points more than Joy Div. It's good to see the amount of independant stuff, especially in the singles.

South London Venue Guide

Up until now, South London has always been a real shithole as concerns venues - the 101 Club being the only regular place for ages, and even it's only a couple of years old. But since our last issue, and for no apparent reason, it's suddenly brightened and now there are about half-a-dozen places a night to go to, twice that at weekends. we're not trying to ignore the fact that almost all are licensed and so useless to youngsters, but it is an improvement. what follows is just a run-down on those ones in central South London; if you live in this area, I suggest patronising them before the chance disappears and we're left with nothing once more.

101 CLUB 101 St. John's Hill, Clap-ham, SW1. Phone no. - 223 8557.

Still South London's only 7-nights a week club, and is a really excellent place. It's very small, but this makes it cosy, & the atmosphere is always friendly. It does book local bands, but you've got to be big first. A great club; S. London could do with more of them. How to get there - Train - Clapham Junction; buses - 37, 45, 77/A/C, 168/A, 249, 295. £1 (occas. £1.50)

OLD QUEEN'S HEAD 133 Stockwell Road, SW9. 274 3829. Has just started putting on groups every night. As it costs nothing, there can't really be any complaints. It's pretty central, has had some good groups on, is spacious and friendly but has an incredibly small stage that needs rectifying, and can lack atmosphere. Claims to book local bands. Tubes-Stockwell/Brixton; buses-2/B,45,50. Free

CRYSTAL PALACE HOTEL Anerly Hill Crystal Palace, SE19. 778 6342

Around Christmas, became the battle-ground (& I mean battle - remember World War II?) for skins & mods, following their infamous mod nites. It's now had to start from scratch, and that reputat-ion isn't helping. Has residencies every Friday night, & was an enjoyable place early on with cheap booze, friend-ly bouncers and no regard for the over-18 rule. I haven't been back since it started afresh (a few weeks back) but over-18 seems to mean over-18. Hope it can make it, 'cos it's only half a mile from my house. Train - Crystal Palace; buses - 2B, 3, 63, 108B, 122, 137, 227, 249, 154, 157. £1.

LITTLE BIT RITZY Brixton Oval, SW2. 737 2121.

Actually, this is more of a venue, occasionally now being used for gigs in-stead of it's usual 'alternative cinema' Is a good idea, 'cos it's not licensed, so anyone can go. Holds 500, & Spizz, Slits, UB40 have all played there. Tube/ train - Brixton. Buses- 2/B, 3, 35, 37, 50, 95, 109, 133, 159, 172. About £1.50

THE CRAWDADDY The Star, London Rd Croydon. 684 1360.

Also starting afresh, with a positive local bands policy. As it's not actually part of the pub, I don't think there's an age rule. Is rather shabby, but Croy-don needs a place & this is doing it's very best. Well worth supporting. Train - West Croydon; buses - 109, 130, 190, 194B, 197A, 289. 50p-75p.

GEORGE CANNING Effra Rd, Brixton, SW2. 274 6329.

Not really in this category. Gener-ally a soul/funk place, and for that is probably the best in S. London. Good set-up. Buses - 2B, 3,37,172,196. Free.

HALF MOON 10 Half Moon Lane, Herne Hill, SE24. 274 2733

The only time I went I was turned away 'cos of'age'. The audience seemed pretty hip students-type, but they've put on some good (if safe) bands. Can't really comment.... Train - Herne Hill, buses - 2, 3, 172,196,40/A, 68. 75p-£1.

THOMAS A' BECKETT 320 Old Kent Rd, SE1 703 7334. A pretty great place -should soon be S. London's top pub. Don't know if it's 7 nites a week, & the groups are booked by an agency, but it lets most people in, & is great for the area. Buses- 24, 42, 53, 63, 141, 177. 50p-£1

THE CARTOON London Road, Croydon.

Just about opposite The Star, but is a different kettle of eggs. Very small, with windows, bouncers standing outside and groups with heavy names. It's just started upon a regular basis, but I passed it before to see a hairy group posing away to a mere 20 people. Same transport as the Star. About £1.

LCP ANNEXE Oswin St, Elephant And Castles, SE11. I haven't yet been here but am informed it is great. Not really known about, but it ~~lets anyone in~~ WRONG and puts on gigs once a week, in college term-time, as they own it. Could be made into a great place. Tube/train- Elephant & Castle. Buses - most you can think of.

TWO BREWERS 114 Clapham High St., SW4. 622 3621. A long-running institut-ion. Really it's just a pub venue for your evening out. But I haven't been there, so can't comment. Similaset-up as Old Queen's Head. Tube-Clapham Nrth, trn - Clapham. Buses -45,88,155,181/A. Free

AF.

CAN YOU FOLLOW.....

THE DIRECTIONS

INTRO:- A late January Saturday night and there's a distinct lack of gigs on. With the only other option being The Beat at the Electric Ballroom, we decide to patronise South London's only established club, the 101 in Clapham, where the Soft Boys are playing, supported by a group called The Directions. We know they're from Shepherds Bush, & they have a single on Tortch Records called 3 Bands Tonite, that slags off The Teenbeats. Sounds interesting.

They turn out to be every bit as interesting as we'd hoped. From the first number, Weekend Dancers,onwards, they take the place apart. They play superb dance music, they're not as moddy as we thought, they have good lyrics, & they've bought along a coachful of fans who make more noise than we've ever heard in a club this size. After two encores, we conclude The Directions are oneof the best previously unheard bands we've seen, and hunt them out.

PERSONNEL & HISTORY:- Since then, The Directions have carrie on doing about 4 gigs a week in London, gradually winning over a large following, and going down well wherever they play. They've recently add d a keyboard player, and so the line-up now reads....

John Burke - Vocals
Tony Burke - Guitar, vocals & writer
Martin Wilson - Bass, vocals
Steve Martinez - Drums
Mick Simmonds - Keyboards

Tony & John (brothers) & Martin formed the band around December '78, with Steve joining in April, all hailing from round Shepherds Bush. Their first gig was at The Trafalgar there in June, and after three weeks of headlining they went on to the Greyhound. It was at one of their first gigs there that Steve Budd of Tortch Records saw them and asked them to do a single. The result - 3 Bands Tonite/On The Train - has now virtually sold out of it's first 2,000.

3 BANDS TONITE:- The single itself is quite an impressive affair, especially as many debut singles tend to be poor. Ignoring the b-side (total slow dirge), 3 Bands Tonite jumps along at a good pace, and despite rather a nasal voice (a common feature of singer John) it's clear, reasonably powerful and well-produced. In other words, get your hands on it.

The song isn't just one to be ignored - it concerns a gig at The Global Village with The Teenbeats, Sta-Prest & Directions, where the pa didn't turn up until 1.00 am, and when it did, the first 2 groups blew The Directions out...

Tony: 'It was nobody's fault the pa didn't turn up; the song wasnat so much about that as about the response from the other two bands. we could have got the gig going before the pa did arrive, with the amps we had available. But as it says in the song, The Teenbeats didnt want to do it because they'd lose a following and image - they wouldn't play with a bad sound; the Sta-Prest wouldn't do it - they demanded extra money just for hanging about. But when the pa did arrive they just totally blew us out.'

Well, did they want you to go on stage?

Would you beleive this is the only available photo of The Directions, & it doesn't evne have Mick on it? Great publicity there, boys.

3 BANDS TONITE

I was waiting for the show to go on
But the pa ain't arrived
And now the show's in jeopardy

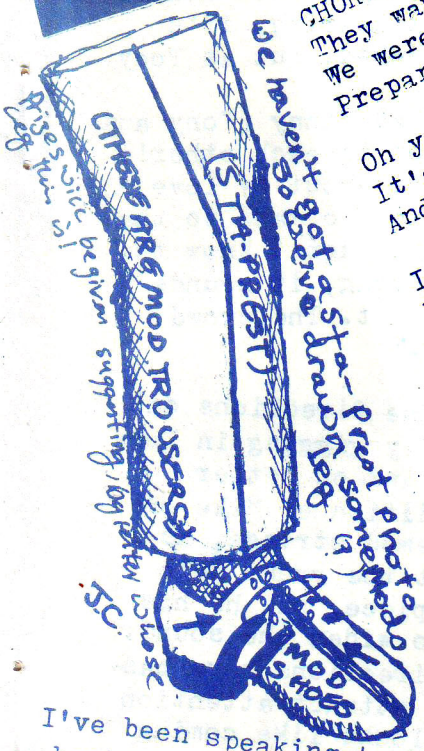
It's alright, be here tonight
It's already 12.30
And nothing has arrived yet
CHORUS: The Teenbeats and the Sta-Prest
They wanna take their money and go
We were the only band
Prepared to go on with the show

Oh yeah the kids are waiting
It's already cost two quid
And the'no refund' signs are up

It's alright three bands tonight
It's already 1.30
And now the bands are pulling out
CHORUS

In the dressing room things were not as
Wanted extra money they should have been
Wouldn't play with a rough sound no following
These things follow you around
They wouldn't let you know

CHORUS
Oh yeah it's alright
The pa has arrived and evrybody's happy now
So now stage clothes on
We're gonna show them
That we really mean it now
CHORUS



I've been speaking to The Teenbeats and from what they've said I don't think they really care about the record, but they do insist it wasn't their fault. They say they cut their set by 3 or 4 songs so the Directions could play. Jeff (for the Teenbeats)

Tony: 'We were going to go on last; the Global Village shuts at 2.00, so the last group is the shittiest so everyone can go home. We had enough time to do a half-hour set each, but Sta-Prest went on & did 45 minutes, then took another 15 miniutes to get their gear offstage - they wouldn't even use each other's equipment. The Teenbeats went on & did a 40-minute set, and they finished at 10 past 2.

Was it obviously totally deliberate?
John: 'It was more the way they said to the audience "Oh we hung around especially for you, we didn't want to let you down" and all that bollocks.... When 5 minutes before the pa actually came, the Sta-Prest were actually out in the van ready to go.'
Tony: 'I said to Huggy "You go in the paper and talk about mod unity, and you do things like that - people don't know what s going on behind the scenes." People like Huggy come out and they think everything's alright.'

Don't you think it might have been makeing a bit of an issue out of it to make a single out of it?
Tony: 'At the stage I wrote that song, we were still doing our residency down at The Trafalagar. The Global Village was for us like fucking Empire Pool.'
John: 'The actual song is not being vindinctive - it's not digging them out.'

Have you spoken to them since?
John: "We've played with them."
So what do they think about your doing a single where you slag them off?
Tony: "They say to us they don't mind, & it's good to have their name on another record, but apparently they're not too happy about it. It wasn't just a 'get-them-back' thing - I was dissillusioned with their attitude."

GENERAL INFO & SONGS:- The Directions, it has to be said, is a pretty moddy name. When we went to see them, we were expecting a really moddy group. But they don't put over that feeling at all

so... what have you got to do with mod?
Tony: "When we came out, I thought we were going to be as mod bands should be - new wave music with a hint of '60's in it."(This is also The Chords attitude)"But when the mod thing came about it was totally reversed - 60's music with a slight seventies influence. But, us, I don't think we've got much to do with it."

Well what about the name (taken from an old song they used to do)?
Tony: "We chose the name The Directions because it's a name that is easy to remember. It comes up in conversations & you can use it with headings like 'Follow The Directions' & 'Catch The Directions'" (Didn't Pete Townshend say the same thing about the Who in Jamming 6?)
Steve: "It'll easily outlast the mod thing" (if it hasn't already done so).

Tony's above statement on mod is recognised by the groups influences (apart from John who's a Bowie freak) being 'early '60's and new wave'. All of the group are full-time members (ie it's their job) and they have put together a set of around 15 numbers. The songs are generally built around a simple, solid bass line, rhythm guitar (usually not loud enough), well-held drumming and very strong vocals, with the backing vocals equally important. On-stage movement is a maximum, with all 3 front members moving in their own individual way.

And so onto the songs.... Have they any message to put over?
Tony: 'About 90% of the songs aren't written for the sake of it - they are actually saying something. Whether or not people agree - we're not just writing songs for the sake of it.'

Weekend Dancers is undoubtedly the most popular (not because, by any chance, it's equally undoubtedly their best?) - it's about the groups followers and their attitudes. The song sticks from first hearing onwards. I Should Have Known Better is their other best, about police handling of a prison disturbance. Apart from there being a Beatles song of the same name, the song bears an uncanny resemblance to I Want To Hold Your Hand....
Tony: "It does a bit, but it's a matter of getting any tune you can. If you come across a tune, you hang onto it."

Other stand-outs in the set are their covers of Back In My Arms Again and Till The End Of The Day (Kinks), along with The Trouble With You and Suicide Pact. Recently - they've added new songs - Dangerous Times, a good hard song, has already become a favourite, What Goes On sounds very 60's-ish, and It May Be Too Late, Elsemere Street and If You've Ever Been Hurt By Me are other new numbers. They also have a few slow numbers in the set - a controversial point. The group consider them a vital part of the gig; Jamming disagrees; certainly, there have been times when the set would have benefited by being 3 or 4 slow numbers shorter - to keep the energy up. The most popular is Vinny, which usually ends the set. At first hearing, it's lyrics seem rather clichéd, but as Tony explains...

"I've got a son called Vinny (Tony and Steve are married - not to each other!) and the song's not just about my love for my son, it's looking forward to the future. I suppose if you don't know the actual context of the song, it sounds a bit wimpish, but it's not. The crowd really love that song."

PRESENT AND FUTURE:- The Directions can still be found regularly gigging in London, in bigger places and on better bills as well. The addition of Mike on keyboards at first seemed strange, as one would have thought the group were strong enough as a 4-piece, but he has helped considerably to widen the sound.

All the time, the Directions have basically been trying to attract attention for a deal, and this looks like coming off in the next few weeks, which is good news. Earlier, the next single looked like being Weekend Dancers or I Should Have Known Better, but now it seems more likely to be It May Be Too Late. The band have also been offered a publishing deal by Mickie Most, but whether or not this would be a benefit or not is under scrutiny!

Reading all that, you may well think, as I do, that perhaps The Directions are just a bit too happy to carry on the status quo of rock'n'roll. The lyrics provide something, but the group seem over-content to gradually work their way up, get a big deal etc. Maybe they're just not different enough. But whatever, The Directions are simply too good to trip over the cobbled path of rock'n'roll. With a good independant single, over 100 gigs and a large, ever-growing following behind them, The Directions are a group that will be about for a long time. You'd be well advised to catch them sooner rather than later.

AF, with help from JC

LETTERS

Jamming
5, Little Boornes,
Allen's Park,
London SE21 8SD

Just writing as 'fellow fanzine writer'. I hope you can bear criticism, I'm not asking for agreement. Your magazine seems 'contractual' on two accounts:-

1) Having adverts, especially those concerned with marketing aspects of 'Youth Culture', which I consider 'obscene'.

2) The quality of printing/typography/layered techniques allied to the, I should say, 'careful', ambivalent articles, ie Punk. Mod. New Music.

...I find the 'Interview Situation' underlines the FAN part of the dubious term 'fanzine'. I find your magazine condescending (especially the Paul Weller/Jam interview) in that they present questions and answers rather than 'discussion' not unlike Parkinson and Russell Harty. Really, The Jam's music is their 'soapbox' - who cares if Paul Weller is interested by 'fops', too many people take notice of his every move, like bootlegs of David Bowie farting in the bath, you get my drift? Incidentally I love The Jam's music.

...Another thing I 'hate' is record reviews that say a record is 'good' or 'bad' - it's okay if you state (by me) that people should take absolutely no notice of your opinion and listen to those records with an open mind.

I liked the Fall interview very much, let the guy speak for himself and not have his 'image' and 'imagery' pondered over at length by the Ian Penman's of this world.

I also liked the tribalism thing, I almost entirely sympathise with the writer of this piece.

I'd like to 'believe' that Youth Culture is actively condoned by the always anonymous 'control Factor'. It's all a SET-UP, a TRAP, so far as I can see. 'Punk' or whatever is not a 'rebellion', it masquerades as rebellion, there's a biggish difference. All the people marching in tribute to the punk 'hero' Sid Vicious wouldn't have cut it in the ecstatcic, potential halycon days of '76. Sid Vicious was an anti-punk, he accentuated the aspects of 'punk' that did not pose a threat. Rotten/Lydon has been 'right' all along, in my opinion. He admits he made some pretty silly mistakes in that he didn't realise the influence he welded on the unstable - he created his ownbacklash which was pretty nasty. Vicious on the other hand, revelled in it.

... I hope you'll allow these criticisms - I don't expect you to agree; each to his own. I suspect Jamming earns you part of your income so you have to make an effort to be 'commercial', the Geek is just my hobby, my work for what I consider the 'common good'.

This is not meant to be offensive- I consider 'fanzines' HEALTHY, nothing more.

Nobby Nils, The Geek, S.E.London.

The only point I'm not going to let you make your own mind up on is that Jamming does NOT earn us part of our income. It started off and has remained a magazine done for the fun of it - right through Jammings 5 to 8 we were in heavy debt, & if it was providing us with income then why hasn't there been an issue for months???? Putting out 40+ pages of colour for 25p is NOT a guaranteed way of making money. - AF

Just writing to express someof my thoughts on Jamming. Firstly, because of the way the articles are packed into it and particularly because of your style of writing it is one of the best, in fact probably the best fanzine that's going around. The quality for the money you pay is excellent. After reading some of the badly printed Kiltland fanzines (some of the printing in them is invisible-more fun!)and some efforts like Geek and the fiction-politics of Toxic Graffitti, I feel like I'm being ripped off whwn I pay around the same price for them as I do for Jamming. (cont.)

Your record reviews and interviews are straight to thepoint. I liked the record reviews because you actually reviewed the product instead of raving about everything (via enormous words) else except the aural reception, and you didn't say exciting things like "this is a good record". The interviews were well-handled as well because you seemed to extract interesting facts about the bands and not gain a collection of the band's egos, dislikes and personal hang-ups. You didn't ask those exciting questions about when the band formed and what they thought about Lou Reed or David Bowie or Brian Eno as being the biggest influences of the century etc..drone drone... Bands who thinks turds like those are influences haven't got minds of their own (the real influence).

It's also interesting to note that the Fall interview actually had Mark Smith speaking about The Fall and not some intellectual journalist waffling about Lenny Bruce and Wm Burroughs. Most kids who read toilet rolls like the NME don't even know who these guys are and if they wanted to find out who Mark Smith was then they wouldn't be reading the NME. I read NME because it's a source; some sources are less elaborate but more effective than others.

Your live reviews weren't quite up to the standard of the rest of the 'zine. The interview with Ack-Ack wasn't too good,aalthough the idea of interviewing local bands that are unknown isn't out of place alongsideJam, Fall etc. The Jam interview was excellent and even though I'm not an avid fan of theirs, The Fall interview was also excellent and provided some tasty fodder for debate. The two local scenes were great pieces, even tho' they weren't written by you. The article on tribalism was outstanding though you stumbled by contradicting yourself when you praised Smeegy & The Cheesy Bits violent and outrageous (it came across in that manner) stage act. Everything else was also good reading, even though some of it was inadequate and uninformative at times.

Cambie, Harthill, Lanarkshire

I think you're improving with each issue both in layout quality and content quality. Also, I think it's good that you're moving the emphasis onto the smaller, relatively-unknown bands; I think fanzines should leave the big chart-famous bands to the weekly rock press. So how about less about The Jam even though they are your favorite band, and more on the samll bands, eg Crisis, who have so far been ignored completely by both Sounds, NME etc and fanzines in general.

Also Crass do not encourage violence, they are pacifists and against violence, which anyone who listens to their music can tell, eg Fight War, Not Wars.

And how about less of these crap mod bands, this is now the eighties not the sixties. Don't go telling me they're renewing it and not reviving it - I saw Shitty Affair on the March of The Mods tour and it was as if we'd all been transported back to the '60's - Jesus were they crap.

Anyway, keep up the good work...

Andy Smith, Saltash, Cornwall.

Just felt an unexplicable urge to drop a few words....

Thought Jamming 9 stuff on us was excellent and well edited, but that's not what I wrote to tell you, really. Just that I think your attitude is fucking great and I wish it was more prevalent. For instance your stuff on us gave a unique angle to The Fall that I've never read before, and also you've made me seriously rethink my attitude to mod and a few other things. Thanks. I think you've got The Fall pretty sussed and I don't think many people have - we're about HEART really and people either overpraise us or underrate us.

Re 'Dragnet' - we're into bad tribal sounds but most of side 2 sounds better without the original Pye window-polish-ridden pressing, whatever stick to your views.

Mark E. Smith, The Fall, Manchester

Issue no. 9 of Jamming was great, especially the Jam articles. On the subject of whether or not they are mods or whether they have sold out to the movement, I think the fact that they haven't gone out of their way to hail it as Ian Page has proves that they are not selling out. Surely they must be praised for not aligning themselves strongly with mod, when it would have been easy for them to become the unchallenged leaders - had they wanted it. All that said I believe identity is unimportant and all that matters is music and a message.

Keep up the good balance between recognised bands and unknown, new ones.

Robert Wybrow, Milford Haven, Wales

BACK ISSUES

As many of you discovered to your cost last issue, we sold out of almost all back issues pretty quickly after the last issue. This means that only the following 2 are available:-

no. 5 - Jam, Adam And The Ants, John Peel interviews, Ultravox, Reading, Carnival 2 etc....

no. 6 - Pete Townshend, Tom Robinson, Rezillos, ATV, Scritti Politti, Sore Throat interviews. Undertones, Clash, Ants, Wire, state of the radio etc....

Both of these are 35p each including popstage - 70p for both. Please buy 'em, 'cos there's millions left. I'm pretty sure that Rough Trade still have 7's, 8's and 9's, so send 35p each to them and they might oblige.

Also don't forget the badges - 10p each + sae Aren't we a lovely bunch of money-making yobs?

Payable to A. Fletcher, not Jamming

DELTA 5 ~ A BAND FOR ALL REASONS

Delta 5 shouldn't need any introduction to Jammings readers. Certainly, from the chart votes they amassed for their debut single 'Mind Your Own Business', most of you have heard/seen them, especially the many people who've been writing to ask why we haven't featured them yet. Well, we've caught up with you lot at last, and here is an interview done with them backstage at the London School of Economics shortly before going on to do a benefit for something about Ireland (he says, deliberately vaguely).

The line-up is -

ROS - Bass, vocals
JULZ - Vocals, occasional bass
BETHANN - Bass, vocals
ALAN - Guitar
KELVIN - Drums

The interview ignores basic historical facts which make boring questions and boring reading, and is followed by a sort of review and some comments.

Why have you got the two basses?

Bethann: It's more possibilities for rhythm, because we really like the rhythm section, so why not have two, exploring the different tones? Like Ros's is a really bassy sound, and mine is more trebly.

One of them's fretless isn't it?

Ros: Yeah that's mine - I just prefer it. The two basses are an idea for getting out of the normal rock format of rhythm guitar, lead guitar, bass and drums. The idea is of having two basses, maybe both following a conventional bass line or doing something completely different.

1 - Bethann
2 - Alan
3 - Ros
4 - Kelvin
5 - Julz

How did you get the thing going with Rough Trade?

Kelvin: The Gang of Four let us use the studios they were doing their album in, & we went in and did a demo in two nights; we took it to Rough Trade and they liked it straight away.

Is the single the actual demo then?

Beth: Yeah, it's just remixed.

How many has 'Business' sold so far?

Ros: At least 14,000.

Has that suprised you?

Kelv: It's the way it's continued selling that's suprised me. It's really good.

Beth: That's what independant singles tend to do.

How many has Anticipation sold so far?

Beth: I think about 10,000.

Do you think it was as good as the first single?

Ros: I reckon in terms of what we wanted to getout of it as a finished product we weren't as pleased with it as we were with the finished product and final mix of 'Business'.

Alan: I prefer the second single to 'Business'. (Obviously the group disagree)

Are the cartoons on the covers a permanent feature?

Kelv: It's a friend of ours, Jon Langford - we asked him to do the first cover, and then let him do the second as well 'cos it came out good.

Julz: It would be quite nice to keep it

A lot of people go round making really serious music these days, but your songs seem reasonably light-hearted...

Ros: Yeah, some of them are pretty light.

Kelv: 'You' was written before I was in the band; it was done with everyone sitting round and saying a line.

Ros: Some lyrics have a more serious intent than others.

About the Leeds scene - do you think you're part of a clique up there?

Beth: We're a clique in as far as we've all been friends before the bands were formed. And in as much as we've carried on being friends then yes, we are a clique. But...

Kelv: People tend to play on this Leeds thing quite a bit.

Bethann: It's friends before the band - still friends now.

Julz: A lot of it's got to do with all coming from the same town. I mean, there aren't that many bands from Leeds.

Julz on stage at the ICA

(By now there was a lot more background noise, meaning things might not be 100% accurate).
You were saying you haven't done many gigs recently. Why's that?

Ros: Because I've been doing my finals at University - they've finished now.

Are you all working now, then?

Bethann: Sometimes we work, part-time. We can't really sign on, you see. We manage to pay ourselves, just when we're playing. It makes it better if you can go and do some other work; it gives you a bit of money, and keeps you going.

Was it always deliberate for the singers to be female?

Ros: No, we're trying to get out of it. We want Kelvin to sing. When Jon Langford used to play guitar for us, he sang as well. It's not a conscious policy to have a female ffont line - that s just the way it's worked.

Kelvin: Alan's going to be singing on a new song we've just written.

(Even more background noise now)
That leads onto asking how you stand in the femenist thing, 'cos a lot of people take that really seriously.

Bethann: Well we could never be a mutually exclusive group, like excluding men or that. I think the very fact that there's men and women in the band shows that you can have a relationship and you don't have to have the stereotyped band. I think that in the way groups like The Specials have mixed black and white without making a fuss, but showing that they can play together - that's how we treat Delta 5. I mean, I think some of the femenist bands are really good, but that's just another way of doing it.

A lot of the new wave groups with females in them tend to say 'We sing about what happens to females, and we don't sing love songs', but I notice you do, and the songs could be sung by men or women....

Ros: I think that they could be - there's a lot of things that could be alternated. We did a Rock Against Sexism gig, and they said in their leaflet 'Delta 5 claim their lyrics can be sung by a man or a woman; we don't agree.' And I think that's bad.

Julz: Everything's written in the third person; we say 'you' instead of 'he' or 'she'.

Alan, this is just a comment: when I saw you before, everyone was playing pretty much as I expected, but you were standing there playing power-chords like Pete Townshend....

Everyone laughs.

Kelvin: He gets a bit upset with being compared to Andy Gill of the Gang Of 4.

Alan: I dunno; I haven't got an overall set style really. I haven't really thought about Pete Townshend. but I'd rip anything off anyone! I'm changing all the time - it depends. I always say - I can't make a mistake 'cos I haven't anything set to do.

Who writes the songs - everybody?

Kelvin: One person will have a basic idea and we'll all do things round it. It usually starts with a bass line or something like that.

Do you want to sign to a major record company?

Kelvin: We have no intentions... we are not looking for a deal as such.

Have you been approached at all?

Bethann: Yeah, 3 times. Well, we've heard rumours about people saying we could if we wanted to, but we don't.

Do you think you can acheive anything on Rough Trade?

Ros & Kelvin in the dressing room

YEAH!
Kelvin: They're getting bigger, so we'll be able to get bigger with them.
Julz: We're acheiving what we want to. If it became impossible to acheive the things we wanted to, we d think again. But so far, it's working fine.
Kelvin: We've had no restrictions.
Bethann: We never sign anything - we just do one-off things. We just do what we want to at the time.
Alan: It's a 50-50 split as well, which you wouldn't get on a major.
Kelvin: People said to me a year ago - 'You're never going to be able to turn professional and get a wage unless you sign to a major, but that's not true. We've found we can do it - just.
Julz: It seems to be a bit trendy to slag off Rough Trade after you've signed to a major now. I think that8s really pathetic.
Kelvin: At the time they don't say a word about it.
Bethann: SLF, Spizz, Mo-dettes...
KKelvin: If they've got complaints, they should say them at the time, 'cos Rough Trade are willing to learn from the band:

Bethann, the back of John, & your wondrous editor's nose & hairline!

Don't forget Jim, the invisible 6th member

Delta 5 on record have been an admirable success. But the groups real forte is playing live. Their singles can get a foot tapping ok, but it's at gigs they really take off, their music a non-stop invite to dance. The two basses usually start a song, the drums are often disco-like, vocals are normally doubled as well and the guitar jumps in more as a solo instrument than what is normally the basss of music nowadays. Admittedly, the formula is so well put together that songs tend to sound embarrasingly similar. This isn't a problem live, but on record new singles may not always be taken as new. The group seem to realise this to an extent, which is why they want Alan or Kelvin to sing - maybe I'm being unfair, but it's something that has struck me noticeably about them.

The set comprises over a dozen songs, 'Business', 'Anticipation' and 'You' always being the best received. Other highlights ~~are~~ 'Slow One', with its one riff that doesn't bore as the song gets quicker and louder, and Julz changes from singing to screaming.'Colour' is a nice jaunty piece, and I'm particularly fond of the closing number, 'Leaving', which has a memorable chorus, and alwys leaves people shouting for more. 'Delta 5', 'Train', 'Make-Up', 'Innocenti', 'Triangle' and 'Journey' make up the rest of the set, while the encores tend to be less studious affairs - maybe a repeat of a single, and then a Gang Of 4 or Mekons song.

Another reason for Delta 5 being so much better live is the visual appeal. Julz tends to be most apparent with non-stop dancing (when she's not playing bass) that she never seems to tire of, while her, Ros and Bethann are continuously smiling on stage, showing a love of playing that many groups lack. Kelvin plays on in earnest hidden at the back, while Alan I find the funniest. At the LSE, he wore a hefty raincoat, looking like a dirty old man (with an innocent face) who would pace the stage and flash with his guitar (!) bringing out those strange chords and improvised solos that are as vital a part of Delta 5 as the 2 basses. An all-round treat.

But whereas all that gives the impression of a fun night out, and the lyrics are good but generally harmless, most gigs the group play are benefits, which almost inevitably means a political gig. On a recent week-long trip to London, two of the three gigs were that - one a very heavy thing about Ireland, and the other a benefit for the Leveller magazine. I can't help but think that in the end this will harm Delta 5 more than help them. Giving concrete reasons is difficult but it just creates a less easy atmosphere, and makes what is basically a very enjoyable band into something that will be looked upon as serious, and with a deep message.

But for now it doesn't stop their onslaught. Delta 5 are already popular, have released a couple of great singles, are totally captivating live, and will see even better things yet.

Tnterview & write-up by Tony Fletcher; photos by Jeff Carrigan

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THE BREATHERS

A group from Hastings who've just broken into the London gig circuit & are-

Red Farrarri - Guitar
Stve Gone - Drums
Izzi - Vocals
RicK Hool - Bass

I saw them live at the Crawdaddy in Croydon and they were great. On stage they put everything into it - Izzi is one of the rock'n'roll herees, hand movements and all. Mainy songs seem tp base the main riff around The Who's Substitute and one beginning sounds like Pretty Vacant. 'No Time To Waste' is really great, and whatever anyone says, Red's solos are magic - real Shrink. Breather has a really catchy singalong chorus line. Living In An Age-Age is undoubtedly the best song, usually played last in the set. Stake Out On Wild Street and One Thing also stand out, but it's a shame that most of their songs are based around boy/girl relationships and Saturday nights.

Even though their songs are heavyish, two mod girls were dancing to them so all types ofpeople like them. Worthwhile to go and see even if just to prove that Hastings has still got things going for it.

JC

RELIGIOUS OVERDOSE

RELIGIOUS OVERDOSE are a group that got in touch, and from name and artwork, seemed a fairly interesting crew. Lineup: Alex Novak - vocals; Richard Formaby - guitar, drum machine, vocals; Dave Hunes -keyboards; Ady Tilley -bass

I say 'seemed' interesting, because the tape they sent us was pretty poor. Basically they're an electronic band playing regular gigs, pretty wierd sounding. The best number of the 6 was 'Don't Underestimate Me'. A bit of a letdown, but if you like experimental group, Religious Overdose have themselve ssussed out. Get in touch at 3 Langham Place, Norhampton NN? 6AA

We did our demo here 4f

Nice tidy page, this!

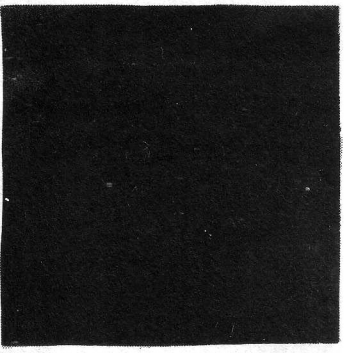
FANZINE WRITER BANDS

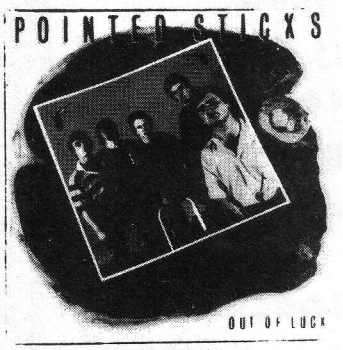
As we've given ourselves a two-page writ-up in this issue, we might as well mention a few other'fanzine' groups (us brats aren't happy slagging groups off, we've got to prove we can play bad as well!). First, Dave Callahan of Brave New Soldiers 'zine has got a group called 22,000 Flowers ("Wow man, real far-out name, y'did" - ageing hippie). Other members include Paul Clark & Dave Lewin. I haven't heard them, but despite the dreadful name they've got some great titles - Home's The Hero, ...And Medals Too, Feeling So Strange, Closet Case, & All The Little Children Play for example. A cassette should be out before too long.

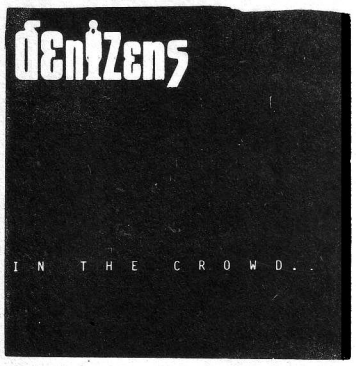
Also, ThePuritans, who are led by Tony Medleycott of the excellent Aftermath fanzine. He's on vocals, Dean is on bass and Tommy on guitar. They've managed to find somewhere to promote their own gigs, which is good, but the songs all seem so serious that I'm not sure they're actually doing this for fun. Cheer up lads - you can enjoy life, you know.

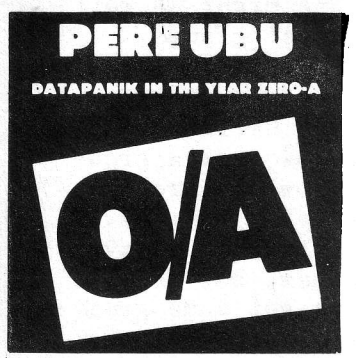
Finally, Gary Birchall of Pink Flag fame, has a duo called Optimum which apparently has a record out on Slug Records, Life Support - Leader Deceiver/ Confusion. I haven't heard this, but they seem to play quite wierd music, & are from Sheffield. Keep your eyes and ears open.

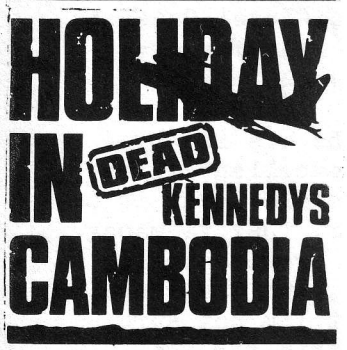
SINGLES











These reviews span a whole variety of music, some of it dating back a few months, but as not one single here has made the top 50, that shouldn't matter. Thanks to the labels/groups who send them.

THE FALL: How I Wrote 'Elastic Man' (Rough Trade)
Might as well start in style: The Fall on Rough Trade, which always seemed their natural home, with a real classic. Fiery Jack seemed a bit dubious, but this restores all confidence, with the archetypal Fall sound being topped by Mark E. singing something obviously wondrous about the music biz, if only I could hear/understand it all. Despite the fact it sounds like Plastic Man, an undoubted smash. City Hobgoblins is hectic, the hardest I've heard the Fall - great all round. Their most other noticeable new song, Totally Wild, is the next single - all that worries me is that before too long they're going to be so hip they'll get in the charts, at which they'll probably split. This is a groovy number...

POINTED STICKS: Lies (Quintessence); Out Of Luck (Stiff)
Came across these two records in two different ways... A Canadian pop band ('Love Abba, love to fuck that sound'!), the first single is on an independant there, and is pop and nothing more, except it's loud. Then Stiff signed them up, & gave them a big push, releasing the Out Of Luck EP, a really excellent affair. The title track is some really violent pop, nothing wrong with that, and then What Do You Want Me To Do? is weaker, while Somebody's Mom is wierd, with a (surely coincidental) rip-off of pragVec. Despite the cover, which proves they could be nothing but yanks, it's well-worth getting. The ironic thing is, Stiff then packed 'em off with a big producer for an LP, everybody fell out, and the group were left around £40,000 in debt to the label. The benefits of signing to a major?

THE BOYS: You'd Better Move On (Safari)
Although I've always liked the Boys, at first listen this seemed rather a pointless reworking of a '60's classic. However, the more I've listened, the more I've got to love it. This version is really atmospheric, powerful and emotional - the heavy middle bit subsides into 'You'd better leave me now, I'm getting mighty mad' and the Kid means it. The B-side Schiolgirls is less exciting - 'You know that I've been through this before' just about sums it up. But really, it is about time the Boys had some comercial success - God knows they deserve it.

DENIZENS: In The Crowd EP (Citizen)
A really excellent self-financed 33rpm EP: Four tracks, and a free graphical booklet for £1 spells decent value. The best track is The Waiting Room, the worst The Frontier, which is where they spill over to a Gary Numan sound. The other tracks, I'm Not Rich and Power are both well worthh listening to - the good arrangements form a major part of it's success. Though the cover does give rather a clichéd image the lyrics booklet has some very effective ones and an excellent use of colour (It's free with the first ?,500 by the way. I do have a couple of reservations about this lot, but that's minor - an extremely worthy project.

ANOTHER PRETTY FACE: Whatever Happened To The West? (Virgin)
Some good straight rock'n'roll, good images, and probably good images if you could hear them properly. Sounds a bit American vocal-wise, but a worthwhile song. Goodbye 1970's is almost a double A-side; it starts off with Barry Manilow piano and vocals, and at the end of every verse I expected it to break into a '1-2-3-4', but no, it just carries on. Maybe it's for Barry Manilow fans, who'd then have to listen to the words. Since this, Virgin have dropped APF - why did the group want to sign to them anyway, as they seem to see themselves as political saviours of the '80's? Rock'n'roll can be about enjoyment too, you know boys.

PERE UBU: Final Solution (Rough Trade)
Pere Ubu are never a band whose image has appealed to me, but this record, dating back from 1976, has really suprised me: ot's fantastic. Final Solution is almost 5 minutes long, with some strange noises, but generally straightforward It has a great guitar solo, and some magical falsetto vocals at the end. My Dark Ages is not as impressive, bit well worth a listen anyway. The thought that a group could make this sort of music back in 1976 and in America, has really foxed me - this even sounds ahead of time now, in 1980. Full marks to Ruff Trade fpor releasing it.

THOMPSON TWINS: Squares And Triangles (Dirty Discs)
What's this? A S. London label - got to be something wrong there. Can't really classify this - it's basic rock, but wierd to an extent, with a nice middle bit. Could Be Her, Could Be You is the better song - it reminds me of the Homosexuals (wish I knew what had happened to them). The Thompson Twins have been doing quite a bit of gigging around South London, but I still know very little about them. To be rectified.

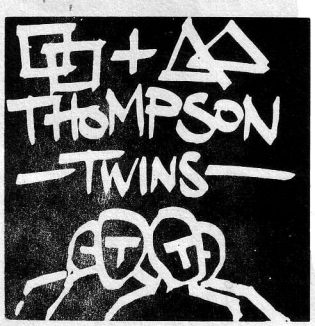
DEAD KENNEDYS: Holiday In Cambodia (Cherry Red)
At long, long last, Cherry Red gives us something really special - the DEAD KENNEDYS. I don't need to review this - if you haven't heard it you're about as in as a skinhead with long hair! This is r'n'r at it's finest, and the fact that it's from America makes it so much more vital. Police Truck is slightly less wondrous, but anyway, it's only a matter of weeks 'till the LP, and then a visit to England - yahoo! Despite knowing how dangerous it is to promise anything, next issue we will even take hostages to get an interview with this lot. Jello for President.

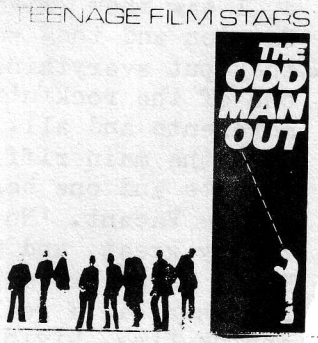
TEENAGE FILMSTARS: The Odd Man Out (Blueprint); T.V. PERSONALITIES: King And Country (Rough Trade)
What on earth have these two got in common? The same leader, that's what- one E.P.A.T. Ball, responsible for Part-Time Punks etc. The Teenage Film Stars are on a big label, so he seems to have sussed some people out; and the Odd Man Out is a ska record - it's only when you know who it's done by you realise it's a perfectly serious pisstake. Sounds like The Wombles. I Apologise is just a pop song, but a good one at that. The TV Personalities are back in action after 18 months with a proper line-up (part-time Punks was only 2 people) gigs, and an LP in the can ('Don't The Kids Just Love It?'). But they're still as ameteur as ever, don't worry. King And Country is agood song, excellent lyrics; Smashing Time is less vital. What worries me is how long they're going to get away with it, and more important - are we supposed to laugh?

CHEATERS: Triple 'A'-Side EP (Pre-Fab)
The cover and press hand-out go on about this being Mancunain r'n'b, but the A-side (despite their pretnding it's a triple A) I Wanna Be A Policeman, isn't really in that mould. Basically, it's just a singalong happy fitty; I could imagine Madness singing this. Nice song. But turn it over, and it is solid r'n'b - pretty regressive and boring. A Jimmy Reed song, Baby What You Want Me To Do, and their own seemingly sexist, From The Hip. A note about the label, Pre-Fab; it will only work with finished tapes, so avoid hoping to avoid record company dictating and also relaesing only what they think is good. For more info, phone Penny on (01) 240 1605.

SLITS: Man Next Door (Rough Trade)
This record has come in for a hell of a lot of slagging - I just can't work out why. In The Beginning dragged in my mind, but this is some excellent cool reggae, Slits-style (ie unorthodox). It's an old John Holt (who?) song, and the b-side is a dub version that as usual is not as good as the A. Even Peel's slagged this and the Slits used to be one of his five bands. Wake up world, don't believe what you're told - go out and get this.

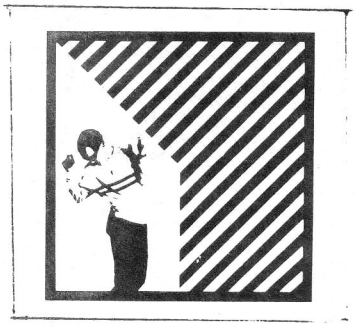
THE SAME: Movements (Blueprint)
Another ska record sounding like the Wombles - is Mike Batt really Prince Buster in disguise? This is apretty decent song though, the lyrics are good from what I can hear as well, but it does grow rather uninteresting after a point. The B-side, Wild About You, sounds exactly like the Outcasts - the similarity is frightening. This could have succeded if the record had been packaged properly - in a picture cover with the lyrics maybe. As it is, a group singin about movements just lose their effect.





THE FRESHIES: My Tape's Gone; Oh Girl/No Money (both on Razz)

These two records came soon after each other, and are the brainchild of one Chris Sievey. With the first, that comes in a great cover (get it just for that) was a clipping from Sounds that stated that the Freshies fault was shoddy recording/producing. This hardly goes unnoticed on My Tape's Gone, a pity 'cos it's a good song and concept; Moonmid Summer is just samey rock'n'roll. On the next single, their most recent, recording problems are overcome, I hope later versions are in a cover, and the only problem is Oh Girl looks like the A side. Forget that, and go to No Money,a really enthusiastic piece of rock'n'roll about the trials and tribulations of trying to make a living from this bloody biz, but that it's still fun - an excellent song. Well advised to search out. Oh and by the way, Chris, is you really want a free Jamming, it would help if we had your address.



BOK BOK: Come Back To me (Bok Bok)

You don't need to be given the fact that Steve Garvey is guitarist on this and that the other two members are also from Manchester to think of the Buzzcocks. But I always did like said group's pop songs, and this is executed admirably. The singer doesn't sound too much like Pete Shelley, with some great falsetto vocals; every thing else sounds just like them - an all-round great pop song. Misfit is noticeable for Garvey's guitar playing and 2 more great high vocal parts. Very pleasing to see Rough Trade (distributors) dealing in 3-minute melodies - even if Mayo Thompson was God, there'd still be a market for musicof this ilk.

RUNNING DOGS: Click Click Propoganda/Present Tense (shooting Star)

This unlucky lot could defenitely benefit from a studious reading of our DIY Records discussion, notably the repeated statement that these records no longer sell just because they're DIY/Independant. All their intentions are great - a band setting up their own local label (in Norwich)to be used by other bands as well. But it is so badly recorded, and ina plain sleeve, and the label has poor artwork, and they've changed A-sides (for the worse) since Peter Powell played it. Maybe I'm being unfair, but I'm sure this could have been a really good record if Click Click was shorter, and it had been recorded & packaged properly. But as it is, unless you have something really vital, you can no longer make it work on a shoestring budget.

AKRYLYKZ: Smart Boy; J.D. (both Red Rhino/Polydor)

More ska, this time from Yorkshire - the first single, licensed to Polydor from local label Red Rhino, like the Beat has a white singing one side (smart Boy) and a black the other (Spyderman). Smart Boy doesn't really deliver the goods, but Spyderman is a really jaunty piece, with an amzingly simple riff, & the dance just oozes out of it. Goes on a verse too long, but will defenitely make anyone with tastes in this area go. After that, the second single was a bit of a disappointment: J.D. is acknowledged, but not credited to Frankie Lyman, and like Smart Boy, never quite gets where it threatens to (still worth a good listen), and Ska'd For Life trys to redo Spyderman but fails. A pity. Strange cover as well - mods outside the 101 Club which wouldn't seem to have much to do with the Akrylykz. Anyway, it's simple: they'll never be a hit, because they're NOT ON 2-TONE.

PRATS: 1990'S Pop EP (Rough Trade)

The unexpected - a bad review of a Rough Trade record. Here, the normally sensible label have gone for gimmicks - The Prats,as you probably know, are the 14-year olds who Bob Last put on Earcom I, also for a gimmick. And basically they're rubbish. Some of the songs could be good, so why didn't RT put them in a decnt studio with a dcent producer and they'd have come out to crys of 'Hey man - they sound really mature'; as it is everyone's just going to say 'Huh - they sound like 12-year olds. A shame, 'cos 3 of the 4 songs (Disco Pop, TV Set and Nobody Noticed) have some good ideas; a superb cover as well. I just hope the Prats find refuge when they're no longer a gimmick, & inst ntly sellable.

CROOKS: All The Time In The World (Blueprint)

When I saw this lot live, they made me burst out laughing, and it wasn't their intention. But lending an unbiased ear, this is an excellent single - well arranged and played etc; a good powerful pop song, and regularly on my turntable.Banging My Head is, like most B-sides reviewed here, less worthy, and all inall,the sound reminds me of the Vapors a bit. See them live - after all, there's not many comedy groups around nowadays.

HITMEN: O.K. (Urgent)

One of the many bands around that have been influenced by the ska revival, rather than actually being a ska band. But this record is only memorable for the organ playing of one Stan Shaw, ex-Costello sideman. Otherwise, it's one long, nonexistent riff. That's Not Me is more straight sounding; I can't really place it - it's poppy, more traces of Costello, but no organ. They could do with more time working out their sound/image. Somebody nick the original master and rub everything off except the organ on O.K.,OK?

MOBSTER: Simmer Down (Ensign)

More of the damned ska stuff. This lot claim desperately to be more into reggae, but not on the evidence of this single, except maybe vocal wise. I havent slagged it; I could probably dance to Mobster Shuffle if I was pissed, as it does a ska version of the Ride Of The Valkyries (Wagner's a pretty hip bloke these days!). Maybe if it was better mixed it would sound proper. It's a sad fact that out of 9 ska tracks reviewed here, only one - the Akrylykz' Spyderman - sounds alive.

DER PLAN: Da Vorne Steht Ne Ampel (Warning)

Germany's electronic wizards do a sight better than their first EP, which since reviewing in no. 9, I have discovered goes at 33rpm. Ooops - all it does is prolong the agony anyway. The single is much more in the vein of their LP (reviewed elsewhere), so no complaints - it's pleasant, poppy electronic music, and the conecept is great - all about going over pelican crossings at red, so drivibg cars off the road and hence saving energy (I think)! The B-side, Rot-Grun-Tot (Red-Green-Dead) is also good. To finish the review with quotes fom the sleeve....

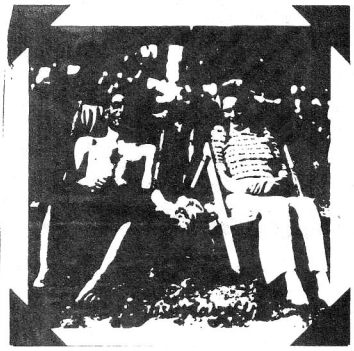
'The signs are there for the people, not the people for the signs.
Who only sees signs is dead. Dead, dead, dead.'

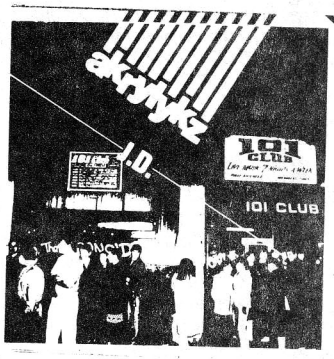
ROBERT WYATT: Caimanera/Arauco (Rough Trade)

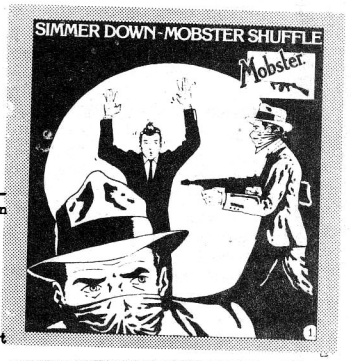
Whether or not this man is meant to be hip doesn't alter the fact that this single is beautiful. Both sides are sung in Spanish (or something foreign) and conjure up images of the sea and sand, and spending August on a tropical beach instead of writing bloody single reviews for 2½ hours non-stop. Caimanera is the old football song (you know 'One Tony Blackburn, there's only one Tony Blackburn'), and all in all is really soothing. Should appeal across the board.

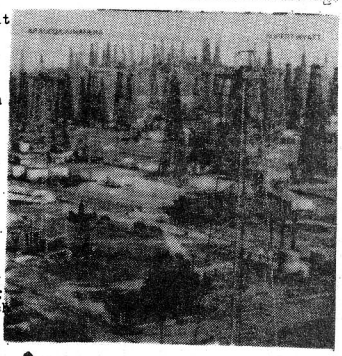
CHORDS: The British Way Of Life (Polydor)

Notice the contrasts - German, tropical, British way of Life? We started the reviews in style, we'll end in style - The Chords have at last got through the backlog of material and onto new stuff of even better merit. It stinks of power drowned melodies (their most common fault), falsetto vocals, and the b-side -The Way It's Got To Be- is defenitely an early Who out-take. Great stuff. To the Chords, this single might be seen as a failure chartwise, but it's the only one reviewed to have made the Top 75. If they'd signed to an independant, no. 55 would have been seen as a victory, whereby they see it as a defeat. Just thinking....









APOLOGIES TO THESE LABELS THAT SENT STUFF THAT WASN'T REVIEWED FOR SPACE: OR 'COS IT'S TOO OLD - GOOD VIBRATIONS, GROUCHO MARXIST, FETISH, AARDVARK, BRAVE TALES, PINING OUT, STEP FORWARD, TORTCH, CHRYSALIS, DETOUR ENTERTAINMENTS, MORE REGULAR JAMMINGS WILL PREVENT THIS IN FUTURE

TRIBALISM PART 2.

We had a lot of reaction to last issue's Tribalism piece, so have devoted a whole page of letters to it. Note two opposite sides criticised leaping to their defence....

I read your article on tribalism, that mostly I agreed with, but I was both hurt and insulted by your reference to us; you almost seem to be saying that we WANT trouble at gigs.

I don't know if you've ever been to one of our gigs, but of the 50 that we did last year (nearly all of them benifits), there was a trouble at only 3; all of them at London gigs, all of them for so-called 'political reasons'. 2 of the gigs were broken up by people claiming to be NF/BM, and one of the gigs by people claiming to be RAR/SWP, so the present score is 2 to the right, 1 to the left, and 47 to us.

Our stance as a band has always had 2 major themes, one is the rejection of left/right politics, and the other is the promotion of peace. I find it sad that you choose to criticise us for effectively promoteing violence, when of all the bands currently working we have made so much effort to oppose it - our latest album has a lot to say about gang violence and the whole male mythology that goes toward wreating it (see Big Man). We have most consistently appealed to people to get together and realise that it is stupid fighting amongst ourselves; there are, after all, much more threatening enemies if one really wants a fight & even then, we believe violence only creates violence, there is NOTHING to be gained from it.

.....Please don't be so dismissive about what we are trying to do; we want to offer more than just 'pop music' and inevitably that presents problems. Maybe it's just a dream, but for the while...

Love, anarchy and peace'

Penny Rimbaud, CRASS

'Nice though the mention was, Paul Weller was more on the ball than you.

Not only was Sounds' Southend article NOTHING to do with Can't Explain's previous article (!) - I didn't even read that - but also the whole point was to show what a waste of time it was.

Obviously like Paul sez lecturing kids on 'Don't do that' lines gets you nowhere fast and I thought a jot of letting them think for themselves might help, viz the comic ending -

"Bleedin' work again tomorrow"

"Let you think you're a king but you're really a pawn."

In other words you ain't changed nothing.

Obviously the whole thing was too subtle for most 'informed commentators though a few mods got the point.

Carry on Jamming etc,'

Garry Bushell, SOUNDS.

'PS Sounds is v. alert to the problems of violence and though we think that superficial put-downs achieve nothing I do think that it is not enough to just try and understand the way these kids tick without trying to sort out the violence problem. Watch out for more in issue soon...'

'Tribalism? The most important piece in the whole issue in a lot of ways... The only way the problems associated with 'Tribalism' will leave us is when it solves itself, ie punks, mods, skins etc start taking their own labels/associations a little less seriously in some respects - nobody (?) wants to see all our movements disappear (the more the better I suppose), but when unnecessary conflicts begin to flow & when things begin to be taken beyond a certain point, then surely it's time for the individuals within the movements to ask their own, penetrating questions. After all, dare I say it, it's only rock'n'roll - Christ! But when people become totally immeresed in their own tribe, adopt their own prejudices and geheral dogmaticism, then it all becomes fucked up a treat. Like you said Tony, the bastards 'up top' add another string to their bow every time some shit-head cracks some poor buggers skull open 'cos he dislikes his/her dress or musical tastes. If I had the answer to the whole problem, I wouldn't be sitting on my arse writing letters, I'd be PM or something. All I can say is that individuals can only solve the mess themselves by uprooting the hate, the prejudices...' that are unfortunately existent today.'

Jon Eaton, Milford Haven.

'Tribalism..... I fully sympathise and agree with your sentiments concerning violence, and like you I have tried searching for an answer, but perhaps I have become cynical in my old age for every ans er creates a further problem. Every kid seems or is searching for an identity, something to conform to, seemingly because of mass insecurity during teenage years due to pressures from such things as society and the ever incessant pressure for them to conform to a pattern that parents see fit. Instead of kids getting together and fighting for what they believe on common grounds, it is thought to be absolutely great to kick shit out of each other. The only answer is for the kids - that means ALL of us - to accept how other people look, ie clothes, whether it is skins' uniform, punk or hippie etc. After accepting that then we are free to rise up and shout about what is wrong & unjust in today's society instead of keeping as you quite rightly said the people in influential positions happy. If we are divided amongst ourselves we have no chance of achieving anything. Like you did in your article, I seem to have got lost and quite definitely have not said what I wanted to, but the basic structure is there.'

Alison, Brave New Soldiers fanzine.

In your piece on tribalism you say you don't like the segregation between the different factions in music - then in your review of Speedball's Brighton concert, you say you were disappointed that only a small percentage belonged to any movement. Surely there's more to it than wearing clothes?.....

Martin Grimshaw, Northampton

A lot of people raised this point of my hypocrisy over the Speedball review and tribalism piece. The point I tried to make (very badly, I admit) was that too many people at the coneert were totally normal, with not a hint of indiv-iduality in them. A lot were students, a lot posers, and it seeme Brighton's scene, which wouldhave to involve indiv-iduality, was non-existent. I wasn't trying to encourage gangs of punks, mods & skins torturn up and beat shit out of each other; just to wonder if they were all happily going back to their role in society on monday morning.

The article on tribalism was well meant, no doubt, but said nothing that hasn't already become a cliché among the majority of reasonably minded music lovers (ie your readers). As a result it comes across as naive at best (my opinion) and bloody stupid at worst (the general opinion of my friends). I don't wish to be too depressing but I don't think it would have done any good anyway, even if it had inspired us all to write fanzines and form groups -

a) because you're preaching to the converted, and

b) 'cos music differences don't cause tribalism, they're just another excuse for it. When there was little happening musically in the early '70's, the kids fought on the football terraces (well perhaps the situation isn't as hopeless as that.)

Vivien Kelly, Leeds

CLASSIFIED ADS: 4p a word, 5p if capitals
Address free (aren't we genorous?)

TOYAH colour photos for sale. Contact Kate Betts, Bridge House, Honingham, Norwich for details

BOOTLEGS: Pistols -14.1.78, last night; E.M.I. outtakes: Costello - El Mocumbo, Radar demos - double, and Chigago: Buzzcocks - Good Food: Police- Vinyl Villians (US Pic): Devo - He,She, It's. Contact Leo Moran, Vicar St, Tuam, Co. Galway, Ireland, for details.

AU PAIRS

"Though I've got this special feeling I'd be wrong to call it love
For the word entails a few things I'd be well rid of"

Buzzcocks, 'You Say You Don't Love Me'

Lesley - vocals, guitar
Paul - guitar, vocals
Jane - Bass
Pete - Drums

The following interview with the Au-Pairs was done with bassist Jane and guitarist Paul by DAVE JENNINGS, in Jane's flat in Harborne, Birmingham.

DAVE: I suppose the logical place to start is to ask what exactly you've been doing lately... I know you've been gigging quite a lot...
JANE: Yeah... all the gigs that we've done have been odd one-offs, you know... RAR gigs, supports, things like the Ally Pally gig.
PAUL: You see, we don't work through an agency, so people just phone up the office, say "Can you do this, can you do that?"
DAVE: What office do you mean?
PAUL: Oh, we've just got a room in a a flat with a phone, and that's where our manager works from.
DAVE: How much have you got to do with 021 Records? Is it your organisation?
JANE: Yes and no - Martin (their manager) runs it really, Martin & Andy Burchill.
PAUL: Our record's keeping it running, & now the Iganda single's come out and that's selling really well. The idea of 021 Records is just to stay as a small label and give local bands a chance.

DAVE: Why has it taken you so long to follow up the 'Kerb Crawler' EP?
PAUL: No money! Simple as that.. I suppose about three months ago we could have done it, possibly going for another 1000 or 2,000 first pressing, but there was quite a bit of talk of us signing a publications deal - I don't know what's happening about that. I think Chrysalis offered us a one-off single, but a one-off single with a major label is not really worth doing. Bands like the Scars have done that, and they just get written off as tax losses. They don't bother pushing it or anything like that. Whereas if you put one out on your own label you get more money, and you've also got more control over it.
DAVE: What's the next record likely to be then?
PAUL: It'll probably be a cut-down version of 'Obvious'.
DAVE: That's a great song...
PAUL: Yeah... we will have to cut it down, 'cause I don't really think you can have a six-minute A-side and hope to get any airplay with it! That'll probably be one side, and I really don't know about the other; we've got about 3 or 4 songs we'd really like to do.
DAVE: I think an awful lot of people would like to see 'Come Again' on record.
PAUL: Yeah.. a lot of people have said this, but speaking from a musician's point of view within the band, when you're recording, you always get a lot more of a buzz recording something new, or something recent; we've been playing that for six or seven months now, and we'd be much more enthusiastic to do one of the newer numbers. I dunno.. I mean the first, second number we ever wrote was 'Monogamy' which is basically just a three-chord bash with a catchy chorus, and a lot of people really, really want us to put that out. That won't be on a single, because we've changed completely since then. We want to get airplay, that's what we want to sort of think towards.
DAVE: This is going to sound rude, but do you think you're likely to get airplay whatever you do, apart from Peel & maybe the occasional adventurous BRMB person?
PAUL: We probably wouldn't, but I mean that's what the band are after. We want a number one single! We want to sign up to a big label that can push our music, 'cause we want to get across to as many people as possible.

Lesley Paul Jane

DAVE: I think lyrically your band is absolutely unique, in that your entire reportoire has been concerned with sexism in one way or another...
PAUL: Concerned with...?
DAVE: Concerned with sexual stereotyping
PAUL: The next song, which Les has written the lyrics for, is about the 32 women political prisoners in Armagh Jail. But really it's just about seeing things from a different angle.

DAVE: I'm sorry that Lesley can't be here for this next question, because there's one thing I'd make as my only real negative criticism of your songs; & that's that every male character who crops up in your songs is invariably a villain: the husband in 'Domestic Departure' and 'Repetition', the kerb crawler, the policeman doing over the prostitute in 'You'; and even in 'Come Again'... I think that was an excellent choice of material for a song, but you could have written a song about the way that sexual relationships...
PAUL (interrupting): Well 'Come Again' is for both sexes! It's defenitely written as much for men as for women; and against women as against men, if you like, although I don't like to use the word 'against'. It's pointing out what's been happening to both sexes, through different magazines and what you're told to think. I think though, that men have got more to answer to with regard to the position of women in soci ty, and Lesley just writes it from that angle, which is fair enough. As a man, I can see that's quite valid. Wouldn't you agree?
DAVE: I'm dubious... I've often felt personally oppressed, although that's rather a heavy word to use - I've often felt very restricted by the roles that you're expected to play as a man, in that you're always supposed to be strong and essentially.. insensitive, I think. You're never supposed to be hurt, nevr supposed to show your feelings. I remember being around the gae of 13, 14, and feeling totally inadequate because I knew there was no way I could live up to the James Bond image - there was no way I could be strong or athletic - I just thought I was going to be totally unattractive for the whole of my life.
PAUL: Oh yeah - that's the problem of stereotyping; the imagery that's put across in adverts, films, in books and magazines. That defenitely affects both sexes, but at the same time, if you went up to Leeds you couldn't walk around late at night without fear of being cut up or anything like that, and that's the kind of oppression that's so much more heavy.
JANE: We're not prepared to keep going roun in circles to try to prove that we're not anti-men.
DAVE: It is interesting, I think, that a lot of women go to some pains to disassociate themselves from.. the phrase that's usually used is 'women's libbers'
JANE: Yes, but... this has been said by someone else, but it's still true... the more women that would admit that they were feminists, the less of a heavy tag it would become. You don't have to be some kind of separatist to be a femenist.
DAVE: I think it's interesting that the issue of sexism has been discussed a lot more in the music press over the last 3 years or so. It seems to have become polarised in a sense; there's been this big Heavy Metal revival, and Heavy Metal has always been the most macho music.
PAUL: But even there, now there are bands like Girlschool who are being accepted on their musical standing. Whereas they've told us stories like, apparently they went up to Sunderland to do a gig and the guy offered them £500 if they'd go on

Paul, Pete and Lesley

and play topless! But I think that women are being accepted as the norm now, even coming through into Heavy Metal.
DAVE: Do you think that women musicians are now accepted without any kind of prejudice?
JANE: Well.. we've certainly been more accepted. It tends to be silly things like, when we supported the Clash, we turned up to the gig, myself, Lesley, and Jane who's our roadie, and the tour manager automatically assumed that we were the band's girlfriends! And you tend to get guys standing at the front of the stage trying to see whether you can play your instruments or whether you're just going to make a prat of yourself. And that tends to be thoroughly irritating...

Jane and Pete

DAVE: What are the latest lyrics about, apart from the ones you've already mentioned? What's 'Dear John' about?
PAUL: That's set in the war years. It's about this woman who writes her husband a 'Dear John' letter because she's been fed up with the way he's been treating her. Actually, these are some of the most obscure lyrics; they were co-written by a friend of the band. There's another new song written by a friend of the band called 'Unfinished Business', which is about people who get into relationships on a one-night stand basis and then expect... more than perhaps was intended.
DAVE: What exactly is 'Monogamy' about?
PAUL: That's just saying that there is an alternative to monogamy.
JANE: You're led to believe that you should be monogamous, aren't you, and it's just saying that you can fuck as much as you... you know, there isn't really any need to worry!
PAUL: There isn't! I think that's one of the worst things to come out of Western society, and on a broader concept - the whole idea of thinking about sexism, before I joined the band, was very new; I grew up for 20 years as a 'normal' bloke, ie stereotyped into being sexist. I'm not saying that I'm any different now, although I do try; but it's very difficult. I don't think I will ever be The Non-Sexist Male. That's another thing; we've actually had people coming up to Lesley after hearing 'Come Again', and talking about their problems in bed! We're just presenting our angle on it; we're not pretending that we know any more, that we're experts or anything.

'Love is... a word that a lot of people are afraid of. So when Paul Morley and Adrian Thrills concluded their heartfelt, beautiful tribute to Ian Curtis with the words 'the value of Joy Division is the value of love', it was tempting to sieniss that sentiment as foolish pretention, falsely precious. But... recently, this riter has been through one of the worst periods of depression of his life, the immediate cause of which was an evening spent with a certain highly intelligent, highly articulate, but savagely cynical, former 'Sounds' writer, whose name it would be vindictive and destructive of me to mention. He almost succeeded in convincing me that none of the attention our generation pays to electronic music was in any way significant. And now...the reason I'm writing this for you is that if I didn't believe my thoughts and feelings could have some degree of significance, then I could not live. What's more for me, is that I feel that artists like Paul Weller, Mark Smith, Kevin Coyne, Lesley Woods and crowds of others are my friends, although I've never met any of them. I believe that because, through their music, they confide in us, offering us their most 'private' thoughts in the hope that we might find them helpful. For that, they deserve our faith and our respect; and the Au Pairs deserev the last word. They're on our side, after all...

DAVE: How much of a role do you think that men can play in fighting against sexism, generally?
PAUL: Fifty per cent!
DAVE: I'm glad to hear you say that, because there is a school of thought among feminists that it really must be a women's struggle entirely...
JANE: If that were the case, it would never get any here, would it? No, men have got to do their fair share, to try to understand. Otherwise, we're just banging our heads against a brick wall.

THE DAMNED

TAKE THE PISS

We decided straight after Jamming 9 that The Damned were going to be the main interview in Jamming 10. Getting the interview wasn't quite as easy though - record companies and publicity agents got nowhere, and it wasn't until we met Captain Sensible at a Security Risk gig that we got it fixed up. What follows is an all-time classic Jamming interview. It was done in the 8-track studios opposite Crystal Palace FC (cue rapturous applause), and featured the Captain and Dave Vanian. Rat Scabies wasn't about, which was probably as well, because I had rather a new tape-recorder with me! It was the reverse of last issue's Jam interview, starting off with as serious a talk as you can have with the Captain (not very), while Dave Vanian was trying to record 'White Rabbits'; and then a chaotic chat with the two of them. It hasn't really dated in the 3 months since it was done, either. Some of the comments might not read in the way they were meant, so take it all with a pinch of salt.....

FIRSTLY, CAN YOU TELL US WHAT'S BEEN HAPPENING SINCE CHRISTMAS?

CS: Well, we chucked Algy out.

WHY?

CS: Well, he's a fat ignorant cunt! He started growing tits!

WELL, HE MUST HAVE DONE SOMETHING WRONG...

CS: It wasn't my decision - I didn't mind him really, but he didn't get on with Rat very well. I did actually witness bottle fights between them - that might have had something to do with it!

SO THE CURRENT BASS PLAYER IS THE ONE FROM EDDIE AND THE HOT RODS?

CS: Yeah, Paul Grey - it's not 100% defenite though

WHAT BENEFITS DO YOU SEE IN YOUR SPLITTING UP AND REFORMING?

CS: It got rid of Brian (James), and Lou, and John Moss, who shouldn't have been there in the first place. I think people like that are better off in their arty-farty little jazz groups, you know?

DID YOU EXPECT WHEN YOU GOT BACK TOGETHER THAT YOU WERE GOING TO BE BIGGER THAN YOU WERE ORIGINALLY?

CS: I didn't think about it - I just thought about where my next wages were going to come from. One reason we got back together was 'cos I was absolutely broke. From all that time between when the group split up and when we got back together again I never got nothing. I never got a penny from noone.

WEREN'T YOU ON THE DOLE?

CS: I went down to the dole and they sent me a 5p cheque.

HOW COULD THEY DO THAT?

Paul Grey, Captain Sensible, Rat Scabies, Dave Vanian

CS: 'Cos they know I'm amusician, and think that I'm working, like a lot of people do, and that was the lowest they could give me. I was skint, and Enry was a tosser - I was in a group called King, and this bloke Enry was a wanker, and I'd rather play with Rat.

ARE YOU THE SAME OFFSTAGE AS ONSTAGE?

CS: No, 'cos when you're on stage it's like that whole thing of the microphone, right? If I shouted that you four are a bunch of wankers and tossers and you ought to have your fucking kneecaps blown off and your heads chopped off and the head of a skunk stuck on instead and you'd still look the same (!), you'd probably say 'Fuck off' or something and I'd hear you. And I'd think 'Oh - they're answering me back.' But when you're onstage you can't hear them all answering you back - all you can hear is your voice booming out. And you can see them all going ...(shakes fists), but if you can't hear them, it's great.

DO YOU GET A FEELING OF POWER?

CS: Yeah, it's marvellous. And I abuse it as much as possible!

DO YOU FIND YOU HAVE TO LIVE UP TO YOUR IMAGE?

No, I couldn't care. It's total rubbish isn't it - image, music, pop stars; it's all crap.

SO WHAT'S YOUR VIEW ON THE WHOLE ROCK BUSINESS, AND THE PRESS AND ALL THAT?

CS: It's a total utter joke - the whole music business is a total joke. People get this inflated opinion of themselves, and punters might get an inflated opinion of these people. Putting them on a pedestal - it's a joke, total rubbish.

DO YOU EVER FEEL YOU GET TO BE A PART OF IT?

CS: No - this group's got nothing to do with that whatsoever. That's probably one of the reasons the music press don't like us - we won't play their little games, we won't go to their little ligs and things. I've been to a couple of ligs, but it's only been to drink some bastard record company's booze. Have some of their smoked salmon and that stuff.

WHO COMES UP WITH IDEAS FOR SONGS?

CS: All three of us. What we do - and I think this is a good little idea - we come down here and demo our stuff individually. Dave'll come down and do his couple of songs, I'll come down and do mine, same with Rat. Then we'll play them to each other and say "This bit and that bit change, and the lyrics, blah blah."

DO YOU MIX DIFFERENT SONGS IN TOGETHER?

CS: Yeah - that sort of thing. Each group has their different methods, that's ours.

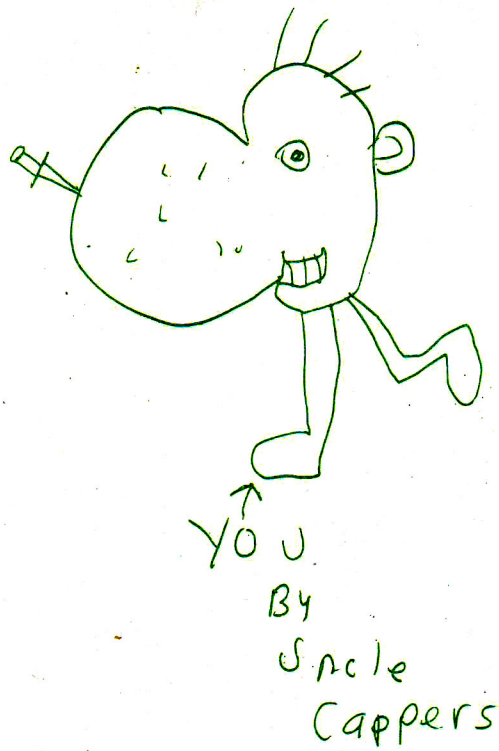
WHAT WOULD YOU SAY IF I SAID SOME OF YOUR SOLOS ARE HEAVY METAL?

CS: Well, Mick Jones isn't heavy metal, but I am heavy metal.

MICK JONES IS HEAVY METAL...

It should be noted that the Captain's opinions do change consistently - in other words this interview is his opinions on this certain day - 2 weeks later they'd changed again.

The Captain kindly agreed to draw a picture of an average damning reader. Here it is:-



CS: Ah, umm.... if you said that, I'd say I couldn't give a shit. I'm not into heavy metal music; in fact I don't like any music at all. You just do what you want.

DO YOU EVER FEEL YOUR SOLOS GET TOO LONG?

CS: No. I think they could go on much longer.

DO YOU WORK THE SOLOS OUT BEFOREHAND?

Oh no - I never practise; I've never ever practised. But I do enjoy playing the guitar arrangements. If people don't like it they can fuck off - and buy someone else's records.

THE CLASH'S?

CS: Yeah, right. The Clash for example.

I DO THINK MICK JONES IS HEAVY METAL.

CS: Yeah, but he ain't very good at it. Look, let's fade it - he can't play the guitar! The Clash are just the same as all the groups they tried to replace. They're exactly the same as the Stones, & all the others. And they smoke more dope than anyone I've ever seen. They're just rock stars.

HOW OFTEN DO YOU SEE THEM?

CS: Well, we made our album in the same studio as them. We were listening to what they were doing, & they were so stoned all the time that they couldn't play their instruments - only Topper could play. And they were justsitting there going 'Der-der', Strummer at the piano and Mick Jones, fucking all joints hanging out of their mouths. The stench was appalling and the sound was appaling. Absolutely disgraceful. Then thetapes went away, and next time we heard them, they were really proffessionally mixed, and there was an air of professionalism about them. And I think some cunt like the Buggles geezer, or someone like that, put all the synthesizers and keyboards and lots of effects on it, and they came back sounding really good.

WHAT DO YOU THINK OF HM IN GENERAL?

CS: I don't really like music; I try to avoid it as much as possible.

SO WHAT DO YOU DO IN YOUR SPARE TIME?

CS: Go out in the garden, and stroke the rabbit. I go down the pub, and I listen to Radio 4 a lot. Plays and things like that.

WHAT WAS IT THAT WAS SO WRONG WITH STIFF?

CS: They didn't pay us. The worst job in the world is the one you don't get paid for. Nobody works for nothing these days, but we did for two years with Stiff.

AND YOU CAME OUT OF IT TOTALLY SKINT?

CS: Absolutely. I didn't even have a guitar at the end of it. I had no guitar, no amplifier, no money - I was just dumped.

THE DAMNED SAY THEY'VE GOT NOTHING TO DO WITH POLITICS.

CS: Yeah.

DO YOU THINK IT'S POSSIBLE TO LIVE TODAY BY IGNORING POLITICS?

CS: No. The thing is we can't speak with one voice on politics. I think we're all decided on the Queen - that she should have her head chopped off.

DO YOU BELEIVE IN DOING THINGS VIOLENTLY?

CS: Well, no, alright then - don't chop their heads off - give them 50 years hard labour.

THE QUEEN WOULD LAST A LONG TIME, WOULDN'T SHE?

CS: Right. She's never done a day's work in her life, has she? I mean, it's a lot of hard work going round on cruises, and fucking tours of the Caribbean and things like that - that's a lot of hard work. I reckon my mother ought to be Queen. She'd probably do it on £30 a week, rather than £2,000. The Queen's probably getting 20 times that - I don't know; it's all out of proportion, it's all rubbish. Off with their heads, right? I hope if they drop that bomb, it goes straight on Buckingham Palace.

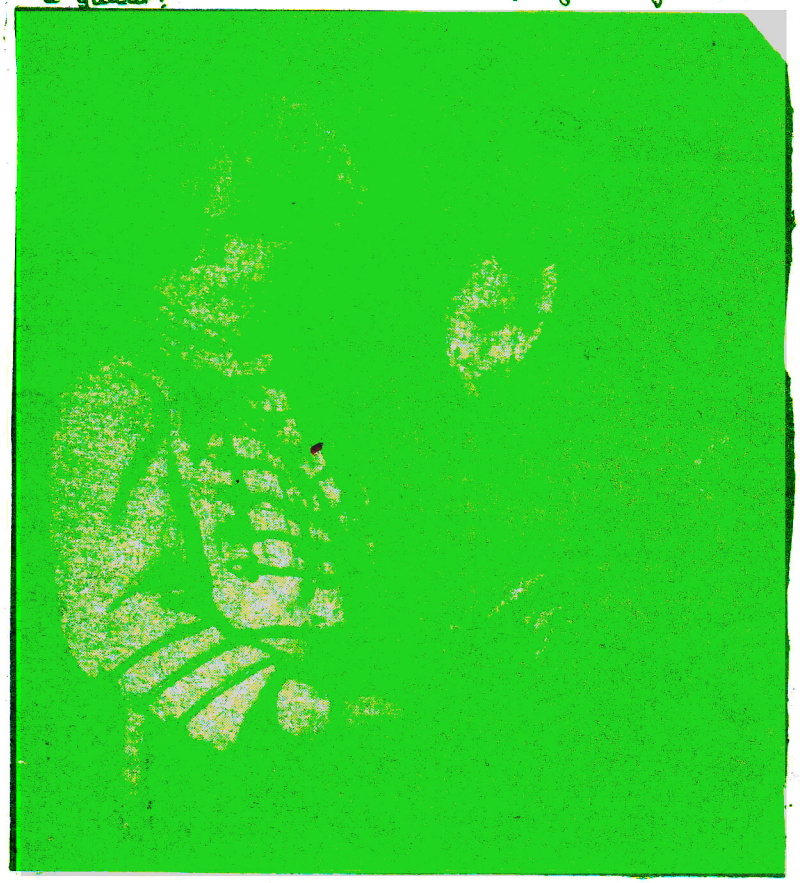
DO YOU THINK THE QUEEN BRINGS IN ANY MONEY TO THE COUNTRY?

CS (Getting heated up): I think she ought to go, right? 'Cos it's inequality, and it's rubbish, in this modern day and age. England's the greatest, right, and we don't need that old slut leading us.

WHAT DO YOU RECKON THE PURPOSE OF THE DAMNED IS?

CS: To make me extremely rich! I just want to be so stinking rich, that my manager comes up to me & says 'You've got to spend £200,000 today or else we're going to get taxed to fuck.' I'm going to buy lots of rabbits and rabbit hutches - I'd buy the Young's brewery! No, that's what I hate about the

The Captain teaches Dave Vanian how to put your fingers on a guitar!



Clash - they say they don't want to get stinking rich,but of course they do. I mean, when your grou get's going, what are you going to do with the money? Say 'No, sorry... don't want it'? I've never had any money and I want some now. I demand money. I just want to try it, and see what it's like. I want to have a few thousand quid just to see. And if I don't like it, I'll give the money back. I'll give it away at gigs if I don't like it - I might not like having loads of money. Then again I might enjoy it - but I just want to find out what it's like.

BUT DO GROUPS MAKE MONEY? THE ROCK BUSINESS IS OUT TO MAKE MONEY FOR THE BUSINESSMEN....

CS: Yeah, well that's disgusting.

HAVE YOU GOT ANY IDEAS FOR YOUR LONG-TERM FUTURE? IS THERE ANYTHING YOU COULD DO IN TEN YEARS?

CS: Well, in ten years time I still want to be playing on stage. I don't know what the rest of the hroup think, but in 20 years time, if the world's still going and I'm still alive, I still want to be going on stage, 'cos it's good fun. I think it would be really great to be about 60 years old, & jumping on stage and going 'You fuckers... you bastards'.... Come on in a wheelchair and say 'You ought to cut your fucking tits off and stick them up your bum! ' I think it would be great.

WHAT SORT OF KICKS DO YOU GET OUT OF INSULTING YOUR FANS THEN?

CS: I don't do it all the time - it's just a laugh I think the whole gig situation is so ludicrous - all these people standing there, and there's a group up there, and they're all going.... (now stands up and starts imitating stupid but pleasant punters)... 'Oooh, that's good, I must run out and buy their records...' (realises he's doing well so he carries on)... 'Oooh, here's £2.50, I'm going to see my favourite group... hurray' (starts pogo-ing) 'Oooh, here they come...' (claps) 'Look, there's Rat.. "Hello Rat" - hurray, aah, spit-spit ....' - it's all rubbish, right?

WHAT DO YOU THINK THEY SHOULD DO THEN?

CS: I think they should get their own stinking groups together, so there's no more playing records and this rubbish. It's all crap. That's why I think it's so crazy - that's what I'm trying to say.

YEAH, BUT IT HASN'T STOPPED YOU GOING AND PLAYING THE ELECTRIC BALLROOM FOR £3.50, HAS IT?

CS: As long as there's mugs there who are going to come and see us.

WE'RE THE MUGS?

CS: Yeah, sure. If people really wanna see us we'll always be there. But I think the whole situation is absolutely ludicrous - do you know what I mean?

WHAT'S YOUR REAL NAME?

CS: Ray Burns - I don't care what people call me.

DO GROUPS PLAY LIVE ON TOTP?

CS: You've got to go down and re-record the song for TOTP, so you can do a completely different version if you want. All the groups have to go down to a little studio, and a BBC bloke comes down and watches that they record it - it's all supposed to be something to do with the union. It takes about 4 or5 hours.

WHAT STUFF BY THE DAMNED ARE YOU BEST PLEASED WITH?

CS: The last album. The last album is superb.

DOES THAT INCLUD THE SINGLESLEADING UP TO IT?

CS: Yeah, that's when I started liking this group. And I quite liked the first album.

SO YOU AGREE THAT MUSIC FOR PLEASURE IS AS BAD AS PEOPLE SAY...

CS: If I had loads of money, I'd go round and buy them all up, and destroy them all. I'd burn them with Brian James on the top in place of a guy. And Lou, and John Moss.

WHAT DO YOU THINK OF ANARCHY?

CS: What? Explain yourself.

WELL, WHEN PUNK STARTED, IT WAS ALL VERY MUCH TO DO WITH ANARCHY WASN'T IT?

CS: Was it? I never saw much anarchy. Well, what do you mean 'anarchy'? What groups have done anarchy in the past? Apart from us?

IT DEPENDS HOW YOU DEFINE ANARCHY.

CS: Right. I mean, have the Clash and the Pistols done any anarchy?

THE PISTOLS APPEARED TO.

CS: They done fuck all anarchy. All they did was get themselves extremely rich by getting signed up to record companies and getting sacked, and coppin all the money.

THEY STIRRED THINGS UP...

CS: How? How did they do more than we did? What did they do that we didn't do? Apart from getting extremely rich?

THEY MADE MORE PUBLICITY OF THEMSELVES.

CS: Anarchy? Hang on... publicity and anarchy are completely different things. Anarchy is like breaking things up and going completely beserk isn't it? I'll tell you what - their music sounds like old Deep Purple, with some cunt screaming over the top of it. Their music is so boring, and it's been done for the last 10 years... the most boring music in the world. (Imitates it)... Really slow, turgid, old heavy metal, with the only difference at all being Rotten's singing. But the rest of it was shit. There's no anarchy there old chap.

WERE THERE ANY PUNK GROUPS AT THE START THAT YOU LIKED?

CS: (Thinks for along time) ... No, not really. I don't like any of them. I think they're all wankers. The Lurkers have got the right attitude, and the UK Subs are very very wonderful people.

WELL I TAKE IT YOU ACCEPT THAT PEOPLE WHO LIKE THE DAMNED LIKE OTHER GROUPS AS WELL?

CS: No, I don't think about it really. This bloke with a beard came up once and said he really liked the last album. And I didn't know how to take it! 'What's your favorite cricket trophy? The Gilette Cup? Her-her-her. What's your favorite T. Rex album? Beard Of Stars? Her-her-her.' When he walked away, he probably went home and smashed the record up!

Dave Vanian walks in to join the interview, and within 20 seconds him and the Captain have removed the tape and stuck a fag end in it!! Interview resumes....

WHY DID ALGY GET THE BOOT?

DV: I don't know really. The fact that he was an ugly fat tosser might have had something to do with it!
CS: There you go, see - the same answer as I gave you
DV: Next question.

ALRIGHT, I'LL ASK ABOUT YOUR CHARACTER...

DV: Which one do you want?!

ARE YOU...

DV: No I'm not. Do I look like one?
Vanian now snatches the question sheet and reads the whole lot out (a bit embarassing 'cos it contains the Captain's thoughts on him as well as ours). Complains he can't read my writing....

WELL, WHY DON'T YOU LET ME ASK THE QUESTIONS AND YOU ANSWER THEM?

DV: Why don't you shut up?
He reads the bit asking why Smash It Up was banned.
CS: They got the wrong impression about Smash It Up, you see - they thought it was about going round smashing things. Whereas in actual fact the song is all about... going round and shaking people's hands, and being generally nice to each other.
DV: And helping old ladies across the road.
CS: Yeah, that's what Smash It Up's all about.
DV: Just like Adolf Hitler did.
CS: Yeah he used to go round kissing little babies - he was a really nice bloke. His heart was full of love for mankind.
DV: Who's that - the bloke who works in the chip shop, Adolf?
CS: Oh - you were talking about that German bloke. We meant the bloke who works in the chip shop.

I DIDN'T MENTION ADOLF.

CS/DV: Yes you did, 'course you did!
DV: He's trying to make us sound like a fascist group, brandishing his politics all over the place

CS: 'Why do the Damned like Adolf Hitler?' I heard him mention that. And I was talking about the geezer down the chip shop.
DV: What - Adolf's Chip Shop?
CS: Yeah - Adolf's Chip Shop; a little bit greasy and that, but he's a really nice bloke.

DV: Now this looks quite good - 'Anarchy? Violence? Do you vote?' What's 'do you vote' got to do with 'anarchy' and 'violence'?
CS: Do you like anarchy?... Anarchy is like wanton destruction and chaos..;

IS IT THOUGH? CAN'T YOU SAY ANARCHY'S LIKE GETTING RID OF POWER AND POLITICS?

DV: Not really, but it is, obviously (!) because if everybody felt like that there wouldn't be any politics.

ALRIGHT, HE'S AN ANARCHIST (Points to one of two Jamming liggers).

DV: Kick him!
CS: Let's throw him out and see how bloody anarchistic he is then!
DV: Kick him a bit - 'doesn't look like an anarchist does he?' 'He doesn't feel like an anarchist' (They all pretend to be jumping on and kicking an imaginary body). 'Anarchists are meant to be tough; he's quite mushy'!...

ARE YOU LOT ACTUALLY GOING TO ANSWER ANY QUESTIONS?

CS: Alright, I will (snatches questions and starts reading them aloud like Vanian did. They all take the piss out of my writing).
Five minutes mucking about later...
DV: Right, is that it?

YOU HAVEN'T ANSWERED ANY QUESTIONS YET!

DV: YOu haven't asked any!

ALRIGHT, ARE YOU A POSER?

DV: That's up to you to decide. What is a poser? Give me a defeinition of a poser?

(I wasn't particularly obsessed with this question - it was just the principle of getting him to answer something) SOMEONE WHO ACTS DIFFERENTLY IN ONE SITUATION TO GET ATTENTION, AND WILL ACT TOTALLY DIFFERENT WHEN THERE'S NO PEOPLE WATCHING.

DV: Ah well in that case - that's a totally different subject. No, I wouldn't say I'd act any differently when I'm nin another situation. If I was going to turn round and kick someone I'd do it whether or not people were watching.
CS: Like Gary Numan, for instance?
DV: What do you mean 'like for instance?'?
CS: Well, if Gary Numan was there on the floor, I'd tread on him.
Andy (engineer and wise guy): Ah, but would Gary Numan being on the floor constitute 'someone' else being in the room?!!

HOW HAVE YOUR ATTITUDES CHANGED SINCE THE START OF PUNK?

DV: What do you mean by attitudes?

WHY DO YOU ASK ME TO EXPLAIN EVERY WORD?

DV: Because you ask very general questions. You could be talking about musical attitudes, or things in general.

WELL BASICALLY CONCERNED WITH MUSIC? HOW HAVE YOUR FEELINGS CHANGED SINCE PUNK STARTED OFF?

DV: (in a rare moment of being serious) Well, punk was never about staying in one place, so obviously your attitudes change slightly - obviously we'd never stay exactly the same.

WHAT DO YOU THINK ABOUT ALL THE GROUPS FROM THE START OF PUNK GETTING THE CHART SUCCESS, LIKE...

DV: When you say 'all the groups'....
Even the Captain laughs at DV's questioning now.
DV: No, but when you say all the groups, I only see the Clash, and (Voice: Gary Numan) The Clash, and (Voice: Gary Numan)...

THE JAM?

DV: Yeah, well...(Voice: Gary Numan) The Jam weren't exactly right at the beginning, so when you say that, it doesn't bother me (Voice: And Gary Numan) that they get chart success, because there aren't as many from the beginning as you'd like to think. Things like the UK Subs, they came one year later...
CS: Gary Numan came much later...

YEAH, WELL I'M NOT TALKING ABOUT THE UK SUBS...

CS: You're not adverse to violence are you?

WHAT???

CS: Well stop fucking mentioning Gary Numan then!!
DV: I'll try and answer your question.

A LOT OF OTHER GROUPS HAVE HAD CHART SUCCESS AND YOU HAVEN'T. ARE YOU JEALOUS OF THEM? ARE YOU JEALOUS OF GARY NUMAN HAVING BEEN AT NO. 1?

CS (stares at me, points at my particulars): There - kick him there!!!
DV gets up and starts fidgeting with the tape recorder.

THAT'S NEW, THAT IS!

DV: Is it? It won't be for long!
Andy: Oh it's new man - Numan!
DV (through clenched teeth): No, of course I'm not jealous of certain persons. Why should I be jealous of him?
CS: He always wanted to be a machine didn't he? Just one day he became a tape recorder.

DO YOU THINK THAT PUNK ACHEIVED ANYTHING?

CS (mimicking DV): Well, what do you mean by...
DV: It acheived everything it set out to do.

WHAT DO YOU MEAN 'EVERYTHING IT SET OUT TO DO'?

DV: What it set out to do was just... there were groups playing music there, same as there's always been.

YEAH, BUT THEY DID IT IN A DIFFERENT WAY...

CS: The only difference between like punk groups and the groups that went before is that when the groups started out, like the Pistols, instead of singing nicely they just went 'Ahhhm on the doolle' and sang really horrible. But the music is exactly the same, only slightly worse played.

THERE'S A DIFFERENCE IN ATTITUDE.

CS: Is there a difference in attitude between, say, The Clash and, say for example, Jethro Tull? And I'll tell you here and now there is no difference - none whatsoever.
DV: Yes there is - The Clash can't play flute!

AT LEAST THE CLASH PLAY GIGS NOW AND AGAIN.

DV: So do Jethro Tull.
CS: How many gigs do the Clash play nowadays?

THEY PLAY IN AMERICA ALL THE TIME.

CS: So do Jethro Tull - right, exactly the same. You can't pop down the road and see the Clash?

CAN YOU POP DOWN THE ROAD AND SEE THE DAMNED?

CS: Well you did.

IT TOOK US TWO MONTHS OF WORKING TO GET THIS INTERVIEW. WE'VE BEEN ON TO YOUR PUBLICITY AGENTS FOR ONE MONTH.

CS: Right then - we're only going to play Wembley once every five years; fuck you all! And it's going to be £50 a ticket, so bollocks!!....
....Basically, we're the best band in the world at being street credibility: we embody street credibility; we are street credibility all rolled into one nice little bundle, so go out and buy our stinking records...
DV: And make us stinking rich.
CS: There's more street credibility in this group than 10,000 other groups - is that what you want to hear?
DV: I can see him (me) getting extremely worked up - he keeps sliming around that chair getting really uncomfortable.

IS THERE ANYTHING ELSE YOU WANT TO SAY?

CS: Yeah - buy us a drink. Please.

COKE? GARY NUMAN LIKES COKE.

DV (Gets rather annoyed): I8m severely going off this chap. Do you like my new digital tape? I wanna know why these two characters are so noisy (the two Jamming liggers).
CS: The amount of anarchy I've seen out of these 2 is ridiculous. Bloody anarchy all the time...

WHERE'S ALL YOUR CHAOS AND DESTRUCTION THEN?

CS: You want to see some chaos? Quite easily arranged, old chap!
DV: I've always wanted to stick someone's head in a washing machine!!!

THE END. Interview by AP.
Large photos by JC.

the brum page

As promised all the way back in Jamming 8, here is a round-up of the groups currently circling Birmingham (not enough for a city of 1,000,000). We're interested in any news of local scenes, but only if there is a scene and not just nothing. Take it away. Dave Jennings....

These are heady times for Second City rockers; the first few months of 1980 have seen the chart debuts of no less than three bands who could have been seen in Birmingham pubs and clubs this time last year. Reactions here to the successes of The Beat and UB 40 have involved approval, envy, and tangible anti-cipation, as everyone waits to see who's going to be next. Dexy's Midnight Runners are another matter, however. Almost everyone I've spoken to in the last few months with any involvement in local music has launched, spontaneously, into a tirade against Dexy's at some stage or other; sample these remarks from a former friend of the band: "I find their success surprising in view of their total lack of musical ability, as evidenced by the two singles and recent gigs. I suppose being honest about them will put me in line for a beating from a band that can't take criticism."

On to more creative areas. The Au Pairs, dealt with at length elsewhere in this journal, seem to me to be the best lesser-known Birmingham band by some distance, and they're certainly the one with the biggest following. That title might have gone to Fashion a couple of months back, but with the departure of Bryan Ferry parodist Luke Sky, their future looks dubious. However, wearers of baggy trousers can take con-solation from the news that a second Fashion album will appear; Mulligan and Dik are completing it with the aid of session men, and there is talk of the band continuing as a duo. Watch out, Orchestral Manoeuvres.

Dangerous Girls are another local combo who've been attracting interest: having seen them twice, however, I fear I can't award them my approval. Imagine The Members with less wit and more HM, and then forget it. Aside from the truly wonderful Au Pairs, the only local combo I feel comfortable endorsing is The Pinkies. Their abrasive melodies sent me, on the only occasion I've yet been able to catch them, into waves of nostalgia for Penetration; their Jane Morris sings with clarity and passion, and their song "Scorpions" gives one Steve Miknenas a chance to prove that it's still possible to be imaginative with a guitar.

The aforementioned chart entries have persuaded those responsible for a couple of Birmingham's overground clubs that it's worth opening their doors and cash- registers to the likes of you and I; the Holy City Zoo and Romeo & Juliet's now turn sub-cultural on Tuesdays and Wednesdays respectively, making useful additions to an already im-pressive list of small venues that now, I dare say, make this the best place in the country from which to launch a new band.

At present, fan-zines appear to be our one missing link. The most popular local mag is probably Guttersnipe, a publication which is perhaps best described by relating to you its editors' proud-est boast; which is (seriously) that they're so anarchic and sub-versive, the Arts Council is think-ing of stopping their grant! Smart Verbal is an earnest low-budget num-ber ruined by tribalism and the kind of poetry that E.J. Thribb does better. Our one shaft of intellig-ence on the bookstalls comes in the form of Scrawl, whose second edition deals commendably with VD and con-traception, racial strife, Crass, Vision Collision and Dansette Dam-age. 20p and an SAE can be wisely spent by sending them to 36, Park Farm Road, Great Barr, Brum B43,

→ The happy Face OF Brum 1980. A Dexy's Midnight Runner

ODDS and SODS

The new JAM single (Start) will probably have taken a lot of people by suprise. While I don't think it's the best thing they've done, it's very healthy to see them moving away from the old sound, epitomised in Going Underground. A lot of people will be sad to see the Jam now almost a new band, but it's good to see the group making sure they don't get stuck in the rock star rut. New material is as some people might have expected, in a more developed direction of Dreams Of Children, very pyschedelic in places. The new LP has some excellent material in the way of Dream Time (the best) and Pretty Green (these 2 are nearest the old sound), But I Am Different Now (heavy), Monday (Lennon-pyschedelia), Boy About Town, That's Entertainment (soft) Set The House Ablaze and others. The LP should have about 14 tracks, and the cover is likely to be arip-off off the BBC Sound Effects covers. And while on the subject of poetry (4) Riot Stories is releasing a collection of poetry in September by various youngsters who've sent stuff in over the months. This will be the final relaese on Riot Stories as Paul Weller claims not to have the time to run it properly.

In case any of you have been wondering what happened to the much publicised (in Jamming) SPEEDBALL, well sorry to disapp-oint you, but they're still going in force. In February, drummer Dave Dyke was sacked, and it wasn't until June a replacement was found - Jed Pike being his name. They've since started gigs regularly ag in, and new stuff like Look What I Did Today, Letting You Down, & She's Made Of Glass arewell up to the standard of earlier stuff. More important, Speedball will probably be the first band on our own label, which should sort itself out soon....

There's no details on fanzines in this issue, because a round-up only looks good if it's reasonably complete and not as rough as no. 9's, and there's a full-page ad for fanzines in this issue anyway.

As everyone knows, there's been plenty of action in the fanzine camp over the last months - all circulations are up and any new fanzine can sell it's first hundred easily at Rough Trade & Better Badges alone. The variety is also enormous, though some are pretty bad.these days. Anyway, next issue will be another complete round-up on all that are going, & in the meantime, we don't really have to tell you that fanzines are more important than ever before

Sad to report THE PACK have split up for the 2nd time since our last issue, and this time for good. Previously, singer Kirk had gone, but the new singer was by all reports, terrible, and the grouo acknowledge this and have knocked it on the head through great depression at the way things were going. Best of luck in the future....

- ADVERT -

ALSO AVAILIBLE ON THE RIDDLE RECORDS LABEL-
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Jamming's D.I.Y. Record Discussion

The idea was simple enough: a discussion on the pros and cons of making your own records, with the people who know about it. It was all worked out who came along as well, everybody being there for a purpose, and it was meant to be of benefit to groups starting out. What it turned out like is up to you to decide - certainly, more people could have turned up (the discussion was held at Rough Trade, by the way), but it was a pretty amicable atmosphere and some good things were said. The following people were present:-

All of Inner City Unit - Nik Turner (NT), Trevor Thoms (TT), Girtz (I think), Mick Stupp, and Baz Magneto
Simon Gillham (SG) of the Different I's, & Nigel of Chancellor of The Exchequer
Steve Budd (SB), owner of Tortch Records, & a friend who didn't speak
Tom of Scritti Politti
Sue Scott (SS) of Rough Trade, and later, a different Scott who works there
And of course your two lovable editors, AF & JC

The writing of this has been a headache, due to some people (mostly Simon & Tom) managing to talk without making any sound, so if some of their comments seem a bit vague, it's cos we couldn't pick it out on the tape recorder.

Tony Fletcher: What sort of reasons have you had for doing your own records with the time and cost involved?

Nik Turner: I think it's fun to do actually. I've been in a band before (Hawkwind) with a record company that did everything for us. Then you lose contact with the people who buy your music, with your audience -you lose contact with everybody virtually. And I find that by doing everything ourselves it's great really - you can meet and communicate with the people you sell your music to; you can get feedback. It's better than having somebody in an office saying 'Here's your fan letters' and you jut can't be bothered to answer them.

Jeff Carrigan: Adam & The Ants said that they were gonna sign to a big label and exploit them as much as they could. Don't you think through that you can give the fans a better deal, like with advertising?

Simon Gillham: It depends on what you mean by exploiting big record companies; big record companies go about their business in certain ways. Unless you can get a proper relationship working, then they are only interested in who sells the most records. If you can get inside and find out the way the machinery works then it can succeed.

Tom says something psychosociological about making records, and everyone murmurs agreement. We can't pick out a word.

AF: What sort of problems did you face?

NT: One of them is getting work, actually

AF: To pay for it?

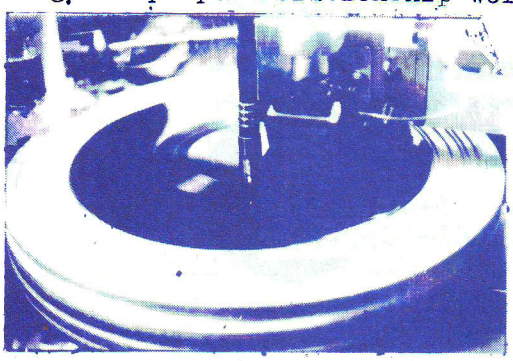
NT: Well to make the records go really. If you haven't got a major label behind you, then it's very difficult to get an agency to give you any work. It becomes very difficult to promote the work that you are doing. You want to stick half-page ads in the music papers...

AF: Do you think they're important, ads?

NT: Well, I think they are - people who advertise in the papers have got the edge on those who don't.

Steve Budd: Agents rarely want to talk to bands unless they've got a major label behind them who are going to back them up, push them to the full, and see that the agency gets their money.

AF: Do you think that's part of a thing that DIY Records are trying to change? Not needing agencies and getting gigs on the fact that they've got a record out?.... What people here would prefer to get an agency or to get gigs themselves, because they've got a record out?



Yes, you have seen these photos before (in Jamming!) The reason they're here is we got nothing to leave this page with & you can't complain, simple eh?

Inner City Unit have got plenty of publicity in this Jamming - see their LP review for summary of their ideals. They own Riddle records, & have released 2 singles & an LP

Trevor Thoms: I think it's good that we have been offered gigs ourselves.

SB: A lot of pubs now do direct-book - they don't go through agencies. It's much better giving someone an actual record of a band than a tape. You send people tapes and they just get thrown away; so a record isavery good product for a band to have, like self-advertising. People respect the idea of a record as well - 'they've got themselves together enough to put a record out' or whatever... and they give ita listen; often it works.

AF: Do you think a thing about DIY records is that they're taking over from gigs? I know there's some people who've done two or three records and hardly any gigs... is that deliberate?

TT: No, we just find it very hard to get gigs.

NT: What's most important is getting media coverage - there's no solution. Nobody's going to come and see you if they haven't seen your name about.

AF: That's what I was going to bring up next, to ask how important media coverage is to a group that's doing their own record.

NT: You've got to have the money, and you've got to have the press.

SB: There was a time, not long ago, when you could sell any independant record because the novelty was there; people would buy it. But now the media's come into it so much, they will buy it on the strength of a review. And Peel airplay. If your record's not being played on Peel you don't stand a chance.

AF: Particularly the first single by you (ICU)... I didn't see it reviewed anywhere, and Peel didn't play it - what effect does that have?

Girts: I actually phoned John Peel up & asked him why he wouldn't play it, and he said he didn't like it, which was fair enough. But even so, I can't see why he shouldn't have at least given it one play. But just because he doesn't like it, nobody hears it.

AF: It's the influence he wealds - he doesn't seem to realise he's the only one who can sell these records.

Sue Scott: I think he probably does realise it, but he's the only outlet for that sort of thing.

These are usually done at the same plant, the first, also known as 'metalwork', ... at electroplating the

Companies House (cost £1). Royalties from the use of a song as a recording are organised and distributed by

Simon Gillham is from the Different I's who have followed their first EP very recently with a 12" EP that features 4 bands, 8 tracks. Simon & Nigel are both in a band called Chancellor Of The Exchequer, also on the EP. Simon has just left the Different I's, and is planning to write stuff with Nigel.

AF: Can I ask then - do you think it's that easy to do a single?

Yes.

TT: It's easy to do it - it's not that easy to sell it.

AF: Do you find the major problem is financial?

SB: It depends how rich you are.

NT: The problem is - you can't start to do anything unless you've got the money.

SG: You can't guarantee making your money back. You (SB) were saying, like at one time you could make an independant record and you'd know that you'd get your money back, but you can't do that anymore.

Board taken away by CBS Recording 01 6363 3434.

AF: Do you send the radio & papers copies?

NT: We sent about 200 singles out actually to differnt magazines, but with the LP we've been much more selective.

TT: We decided we'd play where we could when we got the single out - play in record shops...

SB: Yeah, but it's no good going to Scotland or something and doing a couple of gigs to shift a single. I mean, if you want to get the biz interested, you've got to play here (London).

AF: Is it true about gigs though (being necessary to sell a single)? Scritti Pol-itti had sold about 5,000 and they'd only done one gig....

Tom: We got together to record the single - we didn't want to play live until we had an audience and a set. We got people trying to book us with big promoters, but we didn't want to do that sort of thing. If they're gigs we believe in, we do them.

SB: You still don't do many gigs, do you?

Tom: No, there's so many hassles in doing them.

NT: You're too busy running a record co. - that's one of the dangers actually. You spend so much time getting everything done with the company you're not satisfied with the gigs.

Tom: Talking about the press, what we've done is instead of just sending copies to the papers, we've tried to find out, by reading the papers, who might like our records, and sending them records. Even if it takes longer to get reviewed we generally get good reviews.

Preform Benaparte

AF: Do any of you feel, as I do, that if you bring a single out very early in a group's career, it can often catch them before they're properly developed, and maybe at a rather naive stage, and that's maube one of the things wrong with it being so easy to do?

NT: I think it's something you've got to follow through with, actually; you cant bring out a single and think "Well, that's it - great".

SG: I don't think you (AF) can prove it - a group like the Scrits brought a single out straightaway - you can go straight into it. Then you can bring out another single, and make it sound really, different.

SB: But as far as the press are concerned, if you do that you can easily be written off, then come up with something very good at the second attempt, and they've got such a black mark against your name, that you're written off again. That's happened to a lot of people.

SG: That comes back to the way you decide to do things, to your attitude. (Goes on about the attitude meaning not going by people's opinions, but by what you believe in) You're more interested in doing something on your own label...

AF: How many copies did your (Different I's) single sell?

SG: 350.

AF: I'm not trying to single you out, but deliberately asking - you pressed 1000, and sold 350; was it still worth it?

SG: Yeah - defnitely. From an economic point of view, no - we lost about £150, which shouldn't affect us that much. It was defenitely interesting, to say the least.

AF: How important do you think artwork is? Various comments. SG pulls out a Different I's sleeve - 2 pieces of paper stapled together.

AF: I felt with the first ICU single, the cover wasn't going to help sell the single.

NT: Well it didn't actually!

SB: If you're willing to lash out on a lot of money on a single sleeve and if people haven't heard your record, then that can help sell it. I think it's always worth doing good covers, whether they're cheap or expensive - some people actually buy records because of the covers.

Tom: I find that rather than just having a pull-out and an inside, to grap people's attention, a cover has to have some sort of purpose.

SB: But there is this thing that if a record hasn't been heard and it's in a plain white sleeve, then nobody's going to buy it.

Tom: Yeah, well I find that a cover without information is generally dull or drab.

Nigel: Yeah, it is a good idea to have some information on the dover.

SS: The problem is, though, so many people will go and splash out on a really flash cover, and not put any relevant information on it at all, and then they find they have to sell their records to us at 60p. It's amazing the amount of people who come in and say "Well, we didn't realise how expensive it was going to be". They want more money for the single to cover their costs.

TOM

Scritti Politti are basically the be alls and end alls of DIY records. Their threee EPs have all sold millions, and among their contributions to the DIY scene is an excellent booklet compiled with the Grapevine TV programme they appeared. This really tells you everything about DIY records & is available for an SAE from Basement, 214 Hammersmith Grove, London W2.

AF: That's one thing I've liked about Scritti Politti's records - they've given the information and prices on how to get things done cheaply.

Tom: I think that's just putting down the important information, the phone nos...

AF: Would any of you go on a big label?

No.

NT: What I would do is if we were offered a distribution deal then I'd take it. I'd like to use the machinery they've got and our ideas.

The talk moves on to whether songs can make the charts or not, & the point about having to pay £4,000 membership to the BPI (British Phonographic Industry) to get songs in the chart, and someone gets Scott to sort it out. Also there's mention of how you only have to sell a couple of hundred records in the right shops to make the charts...

AF: If this £4,000 deposit is necessary to get groups in the charts, that might put groups off doing their own records or being on an independant.

SG: It's a very unrealistic ideal to expect that if you get distribution you will get in the charts (AF agrees)

NT: It is pretty difficult to get in the charts - you have to sell a certain number of records in a week...

SS: And sell them to the right shops.

NT: And also, you've got to have the right people plugging you.

SB: It's a completely closed circuit as well. If you've got a mate who's a DJ, you might just be able to swing something for it. That's why there's these blokes that the record companies hire - they're constantly out there, trying to be friendly and buying people drinks & everything, and that's their job.

Tom: But I think when you make a do-it-yourself record, the markets set up, & you say "Well, we don't want any of that - we don't want to go round bribing people just to play our records" - there is an alternative way of doing it.

SB: But the fact is, if you make a record and you want to sell it, you're 'In the market' and you have to abide by the market's rules...

AF: Can we backtrack a bit, now that S Scott's here - Why haven't any singles on Rough Trade got in the charts, particularly Where's Captain Kirk? which has sold so many?

SECURITY RISK

A South London-based pop band, I first saw Security Risk at the Electric Ballroom, supporting The Damned last Christmas. We were determined to get them into no. 10, so here they are. The group have already been going for almost 3 years, and have always had close links with the UK Subs. The line-up is

Janet Parker - vocals

Tony Conway - guitar, backing vocals, songwriter

Paul Kent - Drums

Andy Godfrey - Bass

Chris O'Connor - organ. All are aged around 20.

Spurred on by ace dresser Jan, they have a set of around 15 dance numbers, including Action Man, Sign Us Up, Pop Song, Bobby's Girl, White Christmas, Letter From America, Hanging Around, Deep Freeze, Family Life, Different World and Jean Machine. All are catchy and the group tend to play very clean - too polished a sound if anything.

How would you really describe yourselves, because when we went to the Electric Ballroom, we were expecting a UK Subs-type group?

Jan: No way - we're not very punk at all. We used to do a lot of gigs with the Subs though.
Tony: We play a lot of fast songs, but we're not punk at all.
Andy: We're a pop band. (All agree)

Is the group full-time for you?

Jan: Yes, none of us have got any jobs. We gave up our jobs and we're all on the dole.

So how important to you is Security Risk?

Tony: We've spent 2 years of our life in this group, and none of us have got any jobs, so it's the only thing for us.

Why is Jan lead singer? Is it 'cos she's a girl or 'cos she just came along at the right time?

Tony: Because she's got a better voice. She just turned up.
Jan: It was something different 2 years ago.
Tony: I was defenitely looking for a girl singer.

Does the band ever get treated like Blondie, with Jan as the leader?

Jan: No way. They're not my backing band - we never get treated like that.
Tony: People come up and talk to us afterwards and beforehand. It's not like a Blondie type thing where it's only Debbie Harry.
Jan: It might be like that later but I won't allow it. This may sound funny, but I'm not very self-asserted, not very bigheaded, I'm very modest....!!!

Interview collapses, as Jan fails to see the joke and asks 'Why? Am I bigheaded then?'

Why don't you do an independant single, or one on your own label?

Tony: Our songs are too good to waste like that.
Jan: Tony writes no. 1 hits, and it's not worth throwing them away.

But at the same time you could have got gigs out of it...

Jan: We've been offered really ridiculous things like 1% for 3 years.

Why don't you do one on your own label

Andy: There really is no point.
Tony: You only sell a couple of thousand
Paul: Two years ago it would have been a good idea, 'cos there weren't many independant singles out. But now, there's a label in almost every street.

So what if you don't get a contract in the near future?

Jan: Things are getting desperate, and you can put that in writing.
Tony: We'll get one.
Jan: We're hoping to get one in the next 8-10 weeks.

Interview by AF & JC. Write-up by AF, photos by JC

As you can see from all that, the interview didn't come out too well, which is why this is only a page long. But don't be put off - Security Risk have a great future ahead once they get on to regular decent gigs and start getting themselves a name. Unfortunately they are such an innocent pop band that a big company might easily exploit them - it's interesting that CBS were watching them until they emerged with the Photos. If they can prevent that sort of thing, they'll be around for a while. A fun band with character - defenitely worth the risk.

Left:- Chris, Jan, Paul, Tony, Andy

ALBUMS

by AF

THE CHORDS

L-r: Martin Mason, Billy Hassett, Chris Pope, Buddy Ascott

CHORDS: So Far Away (Polydor)

Although this has already been in and out of the LP charts, it deserves a review for bring, simply, one of the best albums of all time. The Chords seem to get slagged off in all quarters, but the fact that they are a mod band doesn't mean that this LP is dated, regressive, or any of that other rubbish - it is almost totally about now, musically and lyrically.

Admittedly, it comes in one of the poxiest covers I've seen, but... All of the first 3 singles are here - Now It's Gone is redone for the bonus single; Maybe Tomorrow, their best early song, opens the LP and Something's Missing doesn't really live up to the rest of the album. Of the other old stuff, It's No Use is another classic pop song, though it doesn't surpass the Peel version, & Dream Dolls is a good song that shouldn't have been sung by Chris Pope.

The next category is the two oldies and track each by Hassett & Mason. With the oldies, Hold On, I'm Coming is pretty good (Pope sings it again) but She Said, She Said is pretty uneventful. Billy H's song, What Are We Gonna Do Now? is up to the standard of the rest of the LP, a good pop song; Mason's Things We Said (on the bonus single) is a bit lacklustre.

The final group of songs is Pope's newer stuff: Happy Families, Breaks My Heart, Tumbling Down, I'm Not Sure & Sof Far Away are 5 superb songs, all good lyrically as well. The 2nd & 4th are bolstered by Merton Mick's splendid piano playing, and So Far Away is an all-time classic song. It's funny though, how they have a set formula- Happy Families, Tumbling Down & So Far Away are virtually identical in set-up. There isn't space to really go into these tracks but they make the LP what it is.

Merton Mick's involvement would seem a natural thing until you remember The Chords were one of the many groups who slagged the Parkas off 15 months ago; a year later why do they have one on their LP? Maybe they're just learning the benefits of making friends. Whatever, his contributions are excellent.

I don't know the Chords very well; that's not why I praise them. I just find them extremely vital and get frustrated at the way they are ignored or underrated. PLEASE do yourself a favour and listen to this.

GLAXO BABIES: Nine Months To The Disco (Heartbeat/Cherry Red)

On paper, a Glaxo Babies is long overdue, & following the standard set by This Is Your Life & Christine Keeler, should be pretty good. But wait, the press release says the vocalist has left, and there's no replacement. What can this sound like?

Basically, crap. 35 minutes of noises, moderne disco & background music, of which there are 5 minute's worth of interesting ideas. To me, it's just nothing.

One track is reasonable. A hollow disco sound, thoughtful though not very deep. But the LP is full of it. The tracks (eg Electric Church, The Tea Master And The Assassin, Dinosaur Disco Meets The Swampsstomp) just lead into each other without any identity of their own at all. Exceptions are -

Maximim Sexual Jov. It probably sounds different 'cos it's the first.

This Is Your Vendetta, with a recoredd bit of, I think, Panorama, aboyt Ireland. Very eery & effective.

Slim, which is 5 seconds long, that's why it's different.

Conscience, the only one with vocals. This sounds very much like the PopGroup, not suprising, as the G. Babe's Dan Catsis is now also a member of the Pop Group. Quite a lot of Nine Months sounds like a less harsh, vocal-less Pop Group.

Shake (The Foundations), is orthodox disco, with chanting vocals. It's since been released as a single.

I don't hate this LP - it can be reasonable background music. But I find it totally unexciting, contrived and I just can't begin to understand it's importance - it just doesn't make sense.

THE FALL: Totale's Turns (Rough Trade)

This LP was recorded live up north; the first side in Doncaster (all old material the second in Bradford & Preston, showing 2 new songs, as well as a track in Matk E Smith's bedroom in Prestwick. It isn't of the highest recording quality, but then Fall LPs don't seem to be these days.

This record can be remembered for 2 new songs - Cary Grant's Wedding, a stop-start piece in ancient Fall tradition, & That Man, much better, using the old heavenly pop chords for a great song. It

can also be remembered for the introductions to the Fall (one on each side), always a vital part of their set, for In My Area, with 2 guitars entwining beautifully at the end, for Rowche Rumble, & No XMas For John Quays, with Mark E. insulting the crowd viciously.

Totale's Turns most certainly shouldn't be remembered for New Puritan, the track in Marks bedroom, as the quality is pathetic, & you can hardly pick out anything. Or for the cover-if that's what they want to call it. It'll probably neither be remembered or forgotten for the other songs whose versions are pretty similar to those on record.

So that's the review, if that's what you want to read. But the real way of deciding whether to buy this or not is to look at it in 2 different ways -

1) The Fall can do better than this for a new LP. Only 2 proper new songs & terrible quality. Also, no artwork, & not much difference between tracks recorded and here, live.

2) This is a bootleg. £3 isn't much to pay for one, and on this you get some new stuff as well. It's decent quality for a bootleg, reminds you of the Fall live, and has some good stuff on it.

Look at it in the 2nd way and you've got a bargain.

DER PLAN: Geri Reig (Warning)

Electronic music generally bores me. Un-less, like the old Ultravox, it has real power (in other words, a noticeable guitar), it tends to be pretentious and boring. Der Plan ought to fit into that ilk, but instead this is one of my favorite LPs.

Why? Well, it's unpretentious. It's basically just electronic music that al-ways rembers that other people are listening, and especially, remembers it's sense of humour. The artwork (the cover

Germany's answer to Devo, DER PLAN, show that they too know how to look stupid.

is the Virgin Mary holding a robot!) is excellent, and there's an insert with the lyrics in English as well (if you hadn't guessed, this is a German affair)

I can't really understand the concept of Geri Reig- something about acheiving everything from nothing. Half the tracks are instrumentals - mostly fast synthesizer beats, short, and generally just fill-in pieces.

Adrenalin Lasst Das Blut Kochen is the opener, vaguely Dr. Who like. I don't know what Kraftwerk sounded like, but probably not unlike this; not the Human League though, this isn't as poppy. Geri Regi is strange electronic reggae (!) with lovely electronic robot voices. Gefarhliche Clowns and Der Weltaufstands-plan are similar, hard to describe. The side closes with Hans Und Gabi, a nice love song - without a happy ending.

Side 2 has quite a few instrumentals, after which... Was Ich Von Mir Denke is a happy little song, Ich Bin Schizophren is similar, yet depressing. The closing track, Der Welt Ist Schlecht, is probably th best: it's got those electronic voices again, & it keeps coming round to the start- very good.

All ina ll, a really enjoyable LP, showing that electronic music can be intesting, funny, sad, happy & exciting at the same time. If you want a copy (& you ought to) it should be available from specialist shops, or from Ata Tak, Furst-enwall 64, Dusseldorf 4000, Germany.

VARIOUS: Bouquet Of Steel (Aardvark);
VARIOUS: Sent From Coventry (Kathedral/Cherry Red)

Two local compilations, both with similar aims, both going about them in differ-ent ways. Bouquet Of Steel is out to show that Sheffield isn't all electronic dirge, and Sent From Coventry is equally keen to prove that Coventry is not a town of just ska bands. Both LPs acheive their aims.

Bouquet Of Steel is a plush affair, very carefully put together with 15 bands from the Sheffield area and a big glossy

booklet to go with it. The music is all pretty good, but nothing succeeds in really standing out. Disease's Pyschobin is probably the best track; B Troop, Shy Tots and Y? also contribte very valuable tracks, these 3 being the moderne pop songs. Other bands that please to an extent are Artery, the Comsat Angels, I'm So Hollow, Veiled Threat, & Vendino Pact, who are similar in all being not quite electronic. That leaves the very wierd, instrumentless de Tian, the harmless Scarborough Antelopes, the ounky Repulsive Alien, and the extremely pretentious electronic Musical Janneens.

The only other two bands thus far not mentioned are the Flying Alphonso Bros, with some very forgettable pop, & also, The Negatives, whose single Money Talk has defenitely been one of the highlights of the year. Their song on this LP tho', is very dated and weak.

So that's the LP. The big booklet, a guide to about 100 Sheffield bands, seems a great idea, but collapses into a worshipping of every group mentioned, which does seem rather suspiscious. In the end, it's not so much a chance to give infomation as praise all the bands.

But at least it gives every group a firm identity. Sent From Coventry gives it's 12 groups almost total anonymity. Musically, it's a finer LP, full of vibrant youths out to enjoy themselves, but remembering that all the bands are pretty unknown anyway, it could give them some individuality. It wouldn't seem a stupid idea to put the press handout biographies in the LPs - at the cost of about 2p each it would help a lot.

But to get on to the music, Sent From Coventry is full of very young bands, all of whom play in each other's groups according to Sir Horace Gentlemen who wrote the sleev notes. Anyway it's all pretty simple stuff - the Wild Boys contribute two poppy tracks, while the Clique sound so much like Remember You're A Womble it's worrying. The End, Machine and Urge are all enjoyable loud pop, & The Mix aren't sure whether to turn reggae or not.

Side 2 really gets going. Protogé sound vaguely like the Beat guitar-wise, while Solid Action are pretty bad. Squad's Flasher, is really funny, if obscene, & Homocide's Armageddon is pretty punkish and very good. Riot Act are quite punky as well, and the V. Babies finish the LP badly, when it was looking so good.

Local compilations are defenitely a great idea. There's never going to be a perfect one for obvious reasons, but these two both try their hardest. If we had Bouquet Of Steel's ideas and Sent From Coventry's music, it would be a scorcher.

INNER CITY UNIT: Passout (Riddle)

With this record, Inner City Unit become about the first group to make a DIY LP, and full credit for such a success in doing so. It seems that the ICU basicaly want to do all the things other groups do (eg normal attitude to tours, singles etc), but doing it with total control, on their own label. Worthy ideals.

Musically, the band are heavy (almost chaotic at times) with 2 influences that spring to mind. One is Red Noise, the other XTC (though they are much better than the latter have ever been). But that says something about the extent to which the organ is prominent. Also, the band is very sci-fi orientated - a look at the artwork or the titles (eg Space Invaders, OB City Muse, Cybernetic Love, Master Of The Universe) will confirm this.

The best tracks are the first single, Solitary Ashtray (given a weaker airing here), Brainstorm, Nuclear Waste and the closing track, Amyl Nitrate, which is totally out of line with the rest of the LP, being a ska instrumental; it's got saxophone as do most of their songs. As you probably know, Nik Turner used to be in Hawkwind, and occasionally, particularly on Master Of The Universe, the chaos does go rather over the top and come out as HM.

Other tracks not yet mentioned are Watching The Grass Grow, Poly Ethylene, Cars Eat With Autoface, and Fallout. It's hard to describe each one individually, because the tracks are quite similar, but in saying so, equally distinctive. A group well worth hearing.

Two of the Pop Group (no, I don't know their names).

POP GROUP: We Are Time (Rough Trade)

This is, like The Fall LP, one of RT's low budget LPs that use previously recorded material (normally live) for a record that tends to be interesting but not vital.

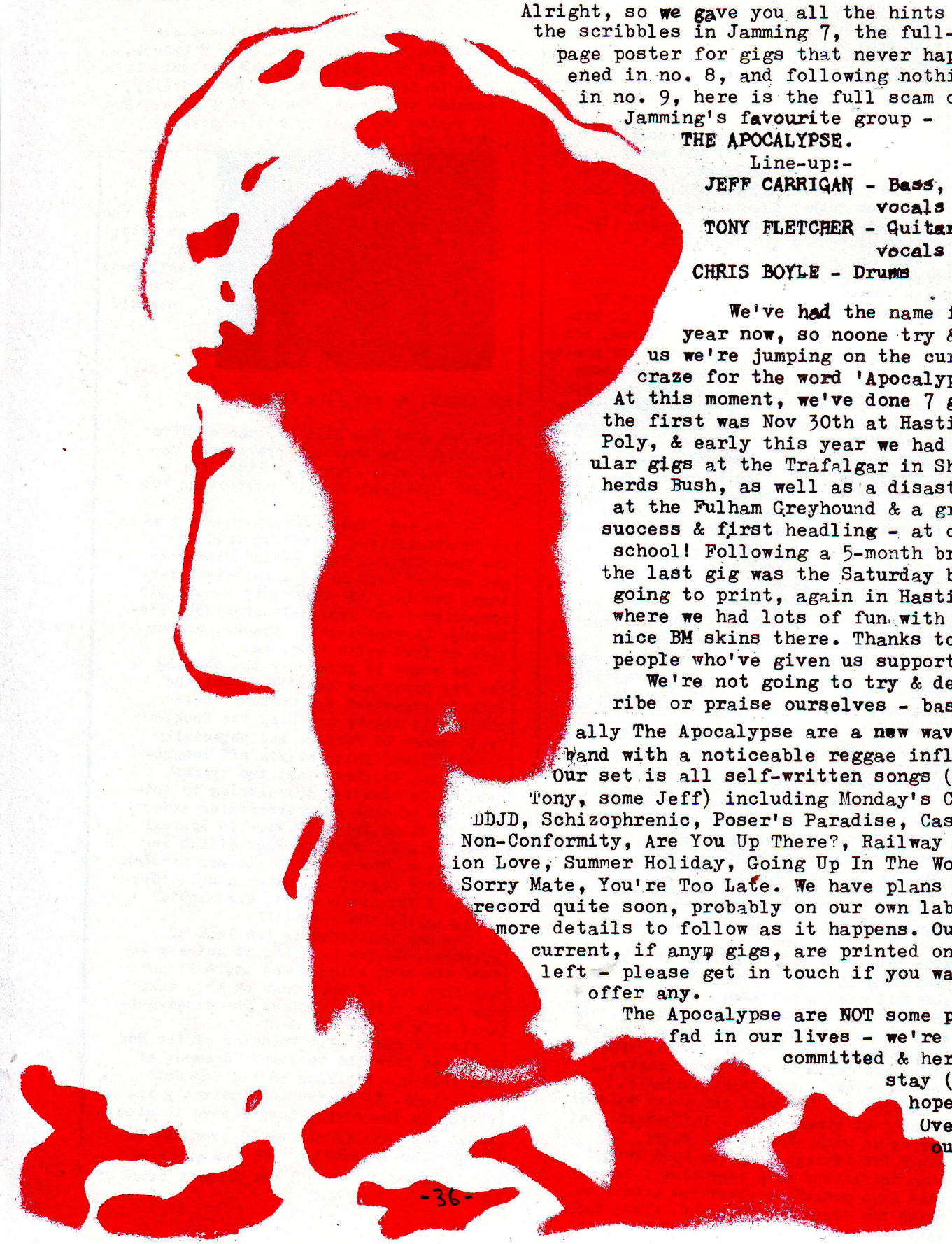
But We Are Time is suprising in that it is actaually a better Lp than For How Much Longer. That record tended to get carried away in it's political ravings, but this is remarkably smooth (in comparison) and generally enjoyable listening. It comprises 10 tracks, either live or from radio sessions.

The sound is generally the same as the Pop Group are known for, but the funk is organised and musical. Most noticeable tracks are Kiss The Book, Trap, Sense Of Purpose and especially Colour Blind, which starts off remarkably sane. On those last two tracks, & Genious Or Lunatic, the singing is totally out of tune with everything except itself. Wierd. Thief Of Fire is typical funk-style PG, Spanish Inquisition is live chaos. There's also another version of Amnesty Report, a rather stupid 'Springer, & the title track, six minutes long, unlike their last LP.

The one bad point is the lack of graphics. On the last LP, it quickly became the best thing about it, & I can't say that any of the songs on this make any sense without lyrics. The disadvantages of a budget LP?

Also, I can't help thinking of the Pop Group as like the Chartist Movement of the 1840's - thriving on bad economic conditions. If everything instantly improved in the world, they'd have to sing about the weather and would probably be ignored as a result. With the earth as it is, they're one of the hippest bands going.

THE APOCALYPSE



Alright, so we gave you all the hints - the scribbles in Jamming 7, the full-page poster for gigs that never happened in no. 8, and following nothing in no. 9, here is the full scam on Jamming's favourite group - **THE APOCALYPSE.**

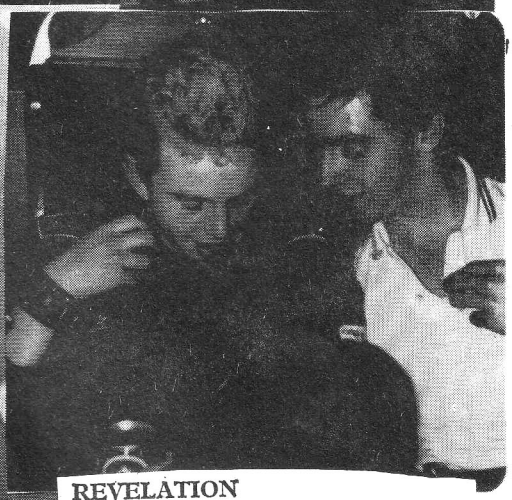
Line-up:-

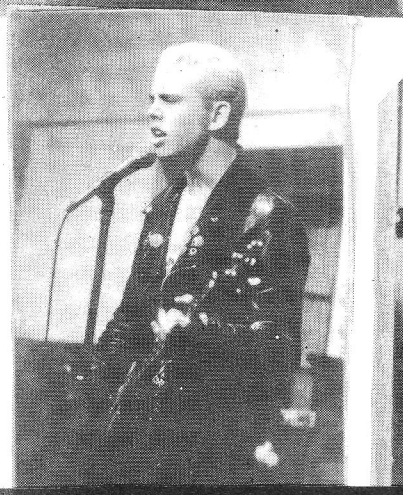
JEFF CARRIGAN - Bass, vocals
TONY FLETCHER - Guitar, vocals
CHRIS BOYLE - Drums

We've had the name for a year now, so noone try & tell us we're jumping on the current craze for the word 'Apocalypse'. At this moment, we've done 7 gigs; the first was Nov 30th at Hastings Poly, & early this year we had regular gigs at the Trafalgar in Shepherds Bush, as well as a disaster at the Fulham Greyhound & a great success & first headling - at our school! Following a 5-month break, the last gig was the Saturday before going to print, again in Hastings, where we had lots of fun with the nice BM skins there. Thanks to the people who've given us supports.

We're not going to try & describe or praise ourselves - basically The Apocalypse are a new wave band with a noticeable reggae influence. Our set is all self-written songs (most Tony, some Jeff) including Monday's Child, DDJD, Schizophrenic, Poser's Paradise, Case Of Non-Conformity, Are You Up There?, Railway Station Love, Summer Holiday, Going Up In The World & Sorry Mate, You're Too Late. We have plans for a record quite soon, probably on our own label, more details to follow as it happens. Our current, if any, gigs, are printed on the left - please get in touch if you want to offer any.

The Apocalypse are NOT some passing fad in our lives - we're 100% committed & here to stay (we hope). Over Over and out.





REVELATION

TITLE. Also called the Apocalypse, from Greek word meaning "Revelation."

SETTING. A vision of the future given John, banished by the Roman government to the island of Patmos, written not later than c. 95 A.D.

Apocalypse

Jeff Carrigan as supposed to be writing this up, but unfortunate circumstances mean I'm doing it in quite a hurry...

As you probably know, almost all fanzines have had Crass interviews. We didnt particularly want to do one to join them, but we felt there were certain things about the group that needed explaining. So, to sort out these problems, we went up to their farmhouse in Essex. What follows is, as I say, very very rushed and not as good as it could have been with more care.

At the time Penny, the main talker, seemed to be answering our questions satisfactorily, but at the end of each paragraph we were lost, and not always sure we were talking about the right thing! Probably we'll find this interview wll raise as many problems for other people as other ones have to us. What we did find though, is that whatever you may say about Crass, their ideals and their music, as people they are totally wonderful, and their way of living seems to have everyone else sussed. It seems strange for such heavy music and images to go with such peaceful people, but Crass are indoubtedly the ones that know what they're doing...

HOW DO YOU DEFINE ANARCHY, REMEMBERING PEOPLE HAVE SET IDEAS?

I think we're dealing on two levels. We're dealing with ourselves as individual people, and at the same time attempting to find ways of socially disrupting and subverting power through our activities. We try to state as individuals that it's a rejection of social control, refusing to accept the validity of the government and being under state control. Through refusing to recognise something, it effectively ceases to exist.

WOULD ANARCHY WORK?

If everyone was like us it would work. If everyone respected each other obviously it would work. We see anarchy as basically just respecting each other as individuals. Obvioŭsly, the word needs refining.

We try and deal with the conditions one objects too in a way that can try and create a mutual understanding - not just blindly going and hitting a policeman because you don't agree with him. The important thing is to try and reach him in some way or another, find some sort of contact. From that, something could develop - there's no point in animosity.

Just because you respect someone doesn't mean they're going to respect you...

No, of course not, but that's the place to start from. Rather than a situation where the SWP have already determined that they are going to have an aggressive attitud towards certain people, and the BM are determined that they are going to have an aggressive attitude. There's no chance of those ? meeting of anything constructive occurring. Theres every chance that If I met up with the BM or SWP something could occur because I'm not taking a polarised position against them. I set myself up against them as a political identity. There is some potential of some sort of dialogue being created, and that's important.

THAT'S ON AN INDIVIDUAL LEVEL - WILL IT DEVELOP INTO A NATIONWIDE THING?

Well I don't think one should put it down on an idealistic levl; realistically one knows that one can develop a bigger network with people who basically under-

stand this and respect you.

The problem is that one shouldn't be destroyed by another person's lack of dignity, and I think it's very important not to be tricked and trapped brutally by t the society we live in.

DO YOU GET MUCH HASSLE FROM COPPERS?

We have had a lot of it, but very little is actually directed at us. It's at the shops and things like that

WHAT DO YOU DO WHEN IT ACTUALLY HAPPENS TO YOU, AND THEY'RE NOT RES PECTING YOU?

Well for example, the Vice Squad came down here to investigate Reality Asylum. We invited them in, had a cup of tea, chatted about how the kids were doing at school and attempted to somhow make contact beyond the job they had to do. They didn't really understand why they were here. Most of the time they go round shops in Soho looking for hard stuff, but the really didn't comprehend why they were in a quiet country house in the middle of Essex ananlysing a record that they didn't even understand. There's no point us getting done unnecessarily; at the same time there's no point from backing down on what we believe in, and we didn't.

Policemen have turned up to our gigs which is very frequent; we always go and meet them at the door and try and persuade them not to come in. And we've had some strange relationships, where they actually confide to some extent. And that's not a nice situation because they then go and screw some guy who's just sitting there with a glue or something.

DO YOU THINK POLICE FORCES ARE NECESSARY?

No, obviously they're not neccessary.

WHAT DO YOU DO WHEN SOMEBODY'S MURDERED?

You do whatever you feel you should do. I don't think the police force do a good job with people who murder others - they respond unint lligently with a lack of sympathy & lack of understanding. There's the whole question of who are murderers - one group of people can be legitimate terrorists, wheras a nother can be a soldier. Baader-Meinhof and Charles Manson did exactly the same thing - they set out ti destro what they're opposed to. On the one hand, one's a psychopath, and on the other hand the same people regard Barder-Meinhof as some kind of a God.

WHAT I'M TRYING TO SAY IS IF ONE OF YOU WAS BADLY HURT OR MURDERED HOW WOULD YOU REACT TO THE PEOPLE WHO COMMITTED IT?

Well, it's so difficult to say isn't it? I've seen people hurt at gigs and I've got so angry I've wanted to take revenge - it's almost blind anger. Fortunately I've never been able to work out who it was who did the whacking, and by the time it's become clear I've calmed down enough to deal with it in a more gentle way.

The police force don't actually do anything - they don't catch most of the wild psychopaths. There's very very few loonies and they don't catch them. On the one hand, society is training people to kill as an everyday event, like soldiers, and on the other hand it's so unbeleivably malicious to anyone who actually kills someone else. I'm sure the Yorkshire ripper has given the police hundreds of opportunities to get into people's homes of people they wanted to, and they're no nearer getting him - I shouldn't think they care 2 fucks about him.

MOST PEOPLE CARE THAT PEOPLE LIKE THAT SHOULDN'T BE FREE TO GO AROUND KILLING.

No they shouldn't-that's what we're trying to say. The police force aren't doing any more than you or I,but I'm not advocating that the so-called psychopaths, loonies and murederers should be released to come and sit here in the garden.

CAN YOU EXPLAIN A BIT MORE ABOUT YOUR STAND ON RELIGION?

Religion is the absolute basis and foundation of our culture. It is the cause of the moral attitudes, everything our society's built on.

IT SEEMS TO ME THAT THE WAY YOU LIVE IS A VERY CHRISTIAN WAY OF LIFE...

That's giving Christianity too much credit. But I see what you mean - there are some attitudes of Christianity that we use, but when those ideals are put into practice they have been responsible for causing wars and things. I was looking through the Bible the other day, and I saw 'Love your neighbour' and I thought that's really good, but then I went through the rest of it, and it's .... the ultimate parody.

When you lookaat Christ, when he was doing sensible things, like just stroll ing around talking to people, doing gigs, like The Sermon On The Mount, 'cos that's all he was - a performer, who did a bum deal at the end. Like Jimi Hendrix was really good, but I don't think it's good to smack out. I mean, Christ had the same sort o of choices - he could have rushed off, he shouldn't have humbly aat there in the g gardn waiting for them to come - he should have buggered off and done a gig somewhere else. He was just a thoroughly bad performer. If you look at the grizzly bearded figure hanging on the cross with this tortur d idea...

WHAT DO YOU FIND SO REPULSIVE ABOUT IT?

Just bad theatre. It's a tasteless, over-the-top production. Look at a figure of Buddha, who represents joy, life and rligion, a beautiful happy little soul, sitting there, grinning away, and it make s you feel happy. But if I look at this tormented soul, who said all the same sort of things, but ended up doing that - it's depressing. it's desperate.

WOULD YOU RECKON PUNK WAS, TO AN EXTENT, ABOUT INDIVIDUALITY?

Yeah.

WELL, HOW CAN YOU BE INDIVIDUALS ALL WEARING BLACK?

It's a different situation when you choose to be in a band and go on stage. Most bands go on stage wanting to stand out - our wearing black stops us standing out.

BUT IS THERE ANYTHING WRONG WITH WEARING DIFFERENT CLOTHES?

No there isn't at all. But for the band - I remember when we didn't used to wear the same clothes, and I'd think "What am I gonna wear tonight", but now weall wear the same clothes, it saves bother and consideration. It's good though other people wearing different stuff½

THE SWEARING AND SCREAMING SOMETIMES SEEMS A BIT VIOLENT...

It's angry. I think there's times when we have gone over the top. I think that song about Garru Bushell, which was a result of feeling <u>really</u> angry and very upset at all the unfairness... that was the only time, in all our songs, we've gone over the top.

YOUR FLAG DOES LOOK VERY VIOLENT....

We attract violence more because we threaten. Our stuff threatens the SWP, and I think they know it's right, which is why they're reacting like this, and it threatens the BM a lot more. The reason is that a large number of BM aren't BM anymorethey come along and really enjoy a gig. They've lost membership because of it. We attract violence because we're having an effect.

The price of this issue has had to be raised to 30p. Sorry about this, but it was necessary to avoid financial suicide and 44 pages for 30p is hardly unreasonable. Anyway, no..11 should be back down in price, hopefully right down to 20p. Also, I want to add that Jamming may be picking up some kind of a good reputation; whatever, we/I never promise to keep up to any standard or bring this out for the sake of it - it's done for fun, and if we release a bum issue now and again, weal - sorry.

GIG REVIEW

all on it's own, poor thing!

MERTON PARKAS/THE SHOUT: Thomas A'Beckett.

This review is going to be written without any references, cynical or otherwise to mod movements or the media's treatment of them. Quite an acheivement for me, don't you think?

The Shout were totally new to me, & a band I'll defenitely go and see again. They were a trio playing hard, fast, melodic rock'n'roll, around 19-20, and very tight. They were about the only trio I've seen who sounded like a 5- or 6-piece through sheer power. Their best song was about fashions: '...Is this the end of the line?/Everything's been done before/Do we have to go back in time?' So why they did rather pointless versions of We've Gotta Get Out Of Place and Twist'n'Shout I don't really know. Also, I'm always suspicious of grouos who have their own set dancers and little other following, but those are only minor hitches. I don't know how much more we're likely to hear of The Shout, but I hope it's a lot.

So on to the Merton Parkas (and it's getting hard to keep my earlier promise) They have undoubtedly fallen from grace in the past 9 months, and after a long silence are back on the road again, almost from scratch. They're trying very hard not to show any disappointment, & are virtually succeeding. The set comprised a lot of theearly stuff, like Silent People, I Don't Want To Know You, & Give It To Me Now (still their best - and written before the ska thing took off); a few of the samecovers such as Tears Of A Clown and Stepping Stone (the one that got everyone going); & a few new ones - Other People's Youths & the new single, of which I've forgotten the title (sorry!). As ever they were very professional - they were also very popular - but I couldn't help think something was wrong. Maybe the fact that their final number & encore were both oldies has something to do with it -that they can't move forward efficiently enough. Now they've got records coming out again at last, hopefully I'll be proved wrong.

AF

Even we're not quite sure what's become of Ack Ack, but we have been given this address for you to get in touch if you want to know anything, if you want to offer gigs or anything other relevant. Write to them at 120a Coombe Lane west, Kingston, Surrey, KT2 7DD

ZEITGEIST are a band who have taken the brave step of moving from Cornwall to London to find fame and fortune. They arrived last October and the line-up is:

Jaff - vocals
Zaz - Vocals/percussion
Gary - bass guitar/drum machine
Corin - guitar.

& Alan who seems to be some kind of manager. As you might have guessed from the mention of drum machine, they are a 'moderne' band. But without a synthesizer, they come over as very hard, which is good. They brought round an excellent demo, that reminded me of old Ultravox (when they were one of the best groups going). The tracks seemed a bit similar, but were great nevertheless. They've done gigs in Cornwall, Luton, London, Watford, Croydon and St. Albans, and have just pressed up a debut single on their own label.

The label is called Enchainé (all this German/French does look a bit pretentious) and the tracks on the single are Shake/Rake and Sniper. I haven't heard these songs, but if they're as good as the demo, it'll be well worth getting. They've pressed up 1,000 and you can get a copy for £1 + p&p from 2nd floor flat, 113 Holloway Road, London N7. Oh yeah, the name means Ghost Of Time, and the label means Enchanted. Psychedelic, eh?

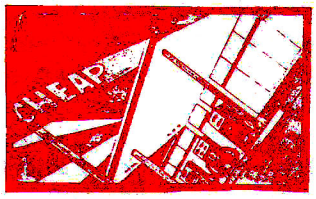
No, this photo isn't of Zeitgeist. It's Alex Novak of Religious Overdose, reviewed on page 13

GIRLS AT OUR BEST!

Another wierd single to review. No real details on the cover, it's distributed by Rough Trade and the band are from Leeds. So on it goes and.... 'Getting Nowhere Fast' sounds very Delta-5-like, which is no discredit to them - interesting lyrics and pretty heavy - and 'Warm Girls' starts off sounding like the Banshees, before hitting the most amazing chorus I think I've ever heard - a hymn with 3-part harmony sounding like an electric choir from Heaven. After another Banshees verse and hymn chorus it goes into a 'girls at our best' chorus line, a disco beat, and a powerful guitar fade-out. One of the best suprises since starting Jamming - a song which could be 5 different ones, it's so full of ideas, and that amazing choral part. For the aborted Jamming 10, I got some more info; once that was scrapped and the group came down to London, I rushed to interview them.

Girls At Our Best are not, as you would think, an all-girl group. The core of the group are

James (Jez) Allan - guitar
Judy (Jo) Evans - vocals
Terry Swift - bass
Drummer on first single - Chris
Drummer on 2nd single - Paul Simon.



Unfortunately, when we all met up, we couldn't find anywhere the tape-recorder would plug in, so ended up doing the interview in Hyde Park, me making notes as as Jez dictated, Terry chipped in and Jo looked bored. All 3 are around 21; Jo & Jez spent a year at college which they scrapped, and Terry is a professional plumber. Part of what follows is in The Face issue 6, but as Jez said, this is the 12" disco mix.....

HOW DID THE GROUP FORM?

Terry: We and Jez were in a group called SOS

Jez: SOS split, and me and Judy formed the Butterflies. Terry also joined, so it was us and Chris. Then we stopped & became Girls At Our Best, Chrisleaving 'cos he didn't like the direction we were going in.

We recorded the single when we were the Butterflies, then decided to change the name. We dropped all Butterflies songs apart from those two - the new single's completely new songs.

WHAT PART DID ROUGH TRADE PLAY IN THE SINGLE?

Jez: At first, we approached Sue Scott, who said "We'll do it". That was before Geoff Travis heard the tapes - when he did he wanted it completely on Rough Trade he thought it was so good. But by then the labels had all been printed up, so it stayed as it was.

HOW WAS THAT CHORUS ON 'WARM GIRLS' DONE?

Jez: All 3 of us did the backing vocals and then overdubbed it three times, so it's like 9 vocals.

WHOSE IDEA WAS THE NAME GIRLS AT OUR BEST?

Jez: Judy and me. People think we're an all-girl band or feminists, but it's just a name - it's not meant to mean anything.

WERE YOU SURPRISED WHEN THE SET MADE IT SINGLE OF THE WEEK?

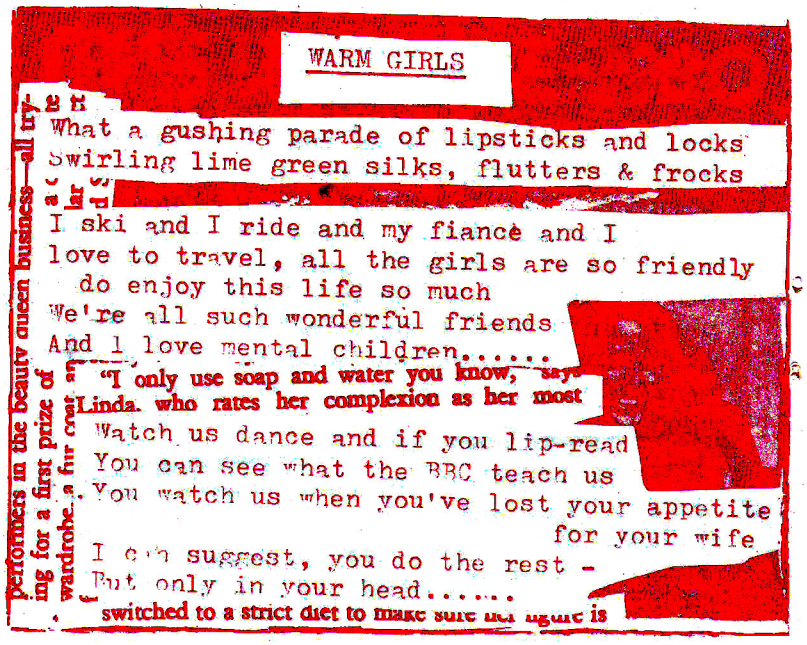
Jez: Yeah, not because we didn't think it was good enough, but because they getsent so many singles.

Terry: Sounds didn't even review it.

Jez: And Record Mirror slagged it off - they even got the name of the group wrong

WHAT ARE THE SONGS ABOUT?

Jez: Warm Girls is about beauty competitions and Pans People. There's an introduction and then thefirst chorus is about beauty competitions and the quotes people give. The second chorus is like being sung by Pans People/Legs And Co.



WARM GIRLS

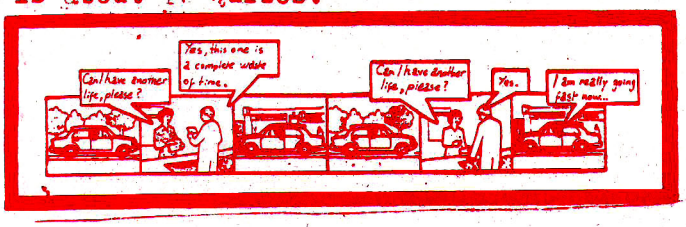
What a gushing parade of lipsticks and locks
Swirling lime green silks, flutters & frocks
I ski and I ride and my fiance and I
love to travel, all the girls are so friendly
do enjoy this life so much
We're all such wonderful friends
And I love mental children.....
Watch us dance and if you lip-read
You can see what the BBC teach us
You watch us when you've lost your appetite
for your wife
I can suggest, you do the rest -
But only in your head.....

"I only use soap and water you know," says Linda, who rates her complexion as her most

performers in the beauty queen business—all trying for a first prize of a

switched to a strict diet to make sure her figure is

Getting Nowhere Fast is how everybody tries to act differently and so is really being the same. The third verse is about TV Quizes.


Yes, this one is a complete waste of time.
Can I have another life, please?
Can I have another life, please?
Yes.
I am really going fast now...

WHY HAVEN'T YOU DONE ANY GIGS?

Jez: Because we haven't got a drummer, and we haven't got a set.
Terry: We could have just carried on as the Butterflies. But when we did gigs as the Butterflies they were absolute chaos, so we decided to do a single as Girls At Our Best and see what happens.
Jez: We were getting pissed off as the Butterflies; some of the songs were crap
Terry: People have got to be told what to like. If we played a gig now they'd say it was good.
Jez: Records are a better medium than gigs. With a record someone's more likely to listen properly.

WHAT WERE THE BUTTERFLIES LIKE LIVE THEN?

Jez: We were pretty visual, but at the end it was getting bad. I was getting pissed out of my head, and once Terry just walked off. People would see us and it was so bad they'd come back to see if it could be that bad again.

DO YOU COUNT YOURSELVES AS PART OF ANY LEEDS SCENE?

NO!
Jez: In Leeds there's two camps: there's the 'student' camp with groups like the Mekons, Delta 5 and the Gang Of Four when they were there, and there's the 'town' camp, that's groups like the Expelaires. We know people on both camps but don't belong to any one side. We're about the only band in Leeds not to be caught - we just keep ourselves to ourselves.

BUT YOU SEEM SIMILAR TO DELTA 5...

Terry: I'd have thought more like the Expelaires.
Jez: Musically maybe, but attitude-wise we're not much like them. I like to think of Getting Nowhere Fast as being very simple, like The Undertones. The vocals on the new single are quite a bit softer.

WHAT'S THE NEW SINGLE CALLED?

Jez: 'Politics' and 'Fashion'; it's a co concept in a way. All three of us wrote it - Jo writes the words and Terry & me write the music.

IS IT SIMILAR TO THE FIRST?

Jez: It's progressed.

GETTING NOWHERE FAST

You're not looking forward
And you are not looking back
You've lost the warrranty
You'll never get your money back

Chorus: My baby's buying me another life
Getting nowhere fast

I am pretty smart
I don't do what they want me to
I don't and nor do you -
That's what the general public do

It makes you feel good
He's answered all the questions right
He's won a holiday
That'll help you sleep tonight

We are not looking forward
And we are not looking back
We've lost the warranty
We'll never get our money back

All lyrics and drawings - © control Girls At Our Best

Jo: People who've heard it say it's different.
Jez: It's got keyboards and backing vocals which make it different.

WHAT CAN YOU TELL US ABOUT THE SINGLE?

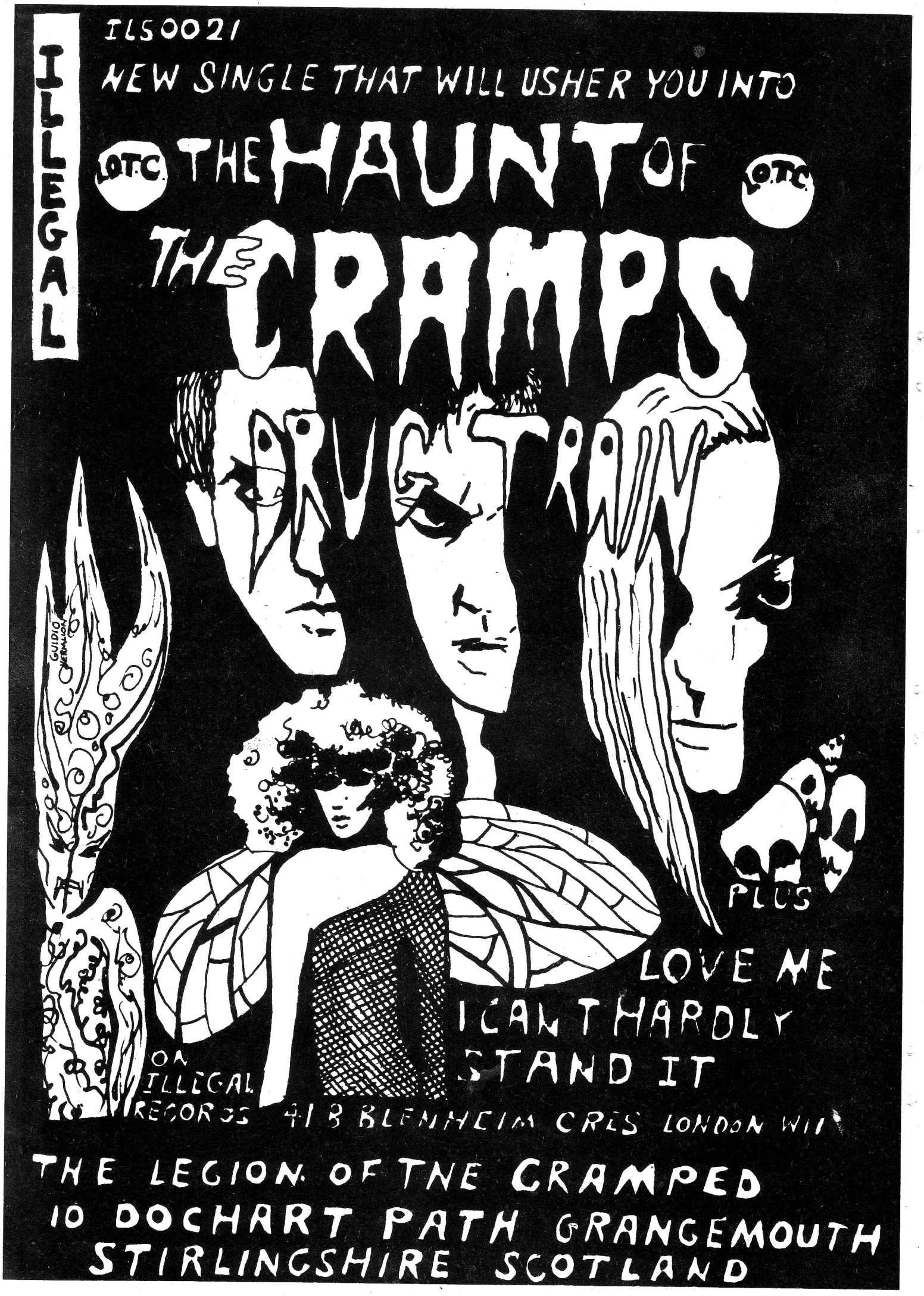
(Jo is completely disinterested)
Jez: 'Politics' is about American politics; it's just something to sing about. We don't consider ourselves political. The Gang Of Four and Pop Group sing about politics but aren't political, whereas a band like Scritti Politti are very left wing. The song's just looking at it from a point of view. It's slagging off all politics - we're not interested in any of it.

WHAT ABOUT FASHION?

Jo: I don't know really. I hate talking about my words - it sounds really corny. It's about people who think they're fashionable.

Ask a stupid question....

AE


ILLEGAL
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NEW SINGLE THAT WILL USHER YOU INTO
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PLUS
LOVE ME
I CAN'T HARDLY
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ON ILLEGAL RECORDS
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THE LEGION OF THE CRAMPED
10 DOCHART PATH GRANGEMOUTH
STIRLINGSHIRE SCOTLAND